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Doddington Hall: *The Yellow Bedroom Tapestries*



Findings of the conservation project to document, remove from display and surface clean the tapestries hung in the Yellow Bedroom at Doddington Hall, during May and June 2014. Report includes tapestry descriptions, dimensions, site plans, and an initial assessment of tapestry condition.

WHConservation

7 St John's Avenue, North Hykeham, LN6 8QR

www.whconservation.com

info@whconservation.com

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Background

The walls of the Yellow bedroom at Doddington Hall were hung with nine pieces of Flemish tapestry, dating to the seventeenth century. John Cornforth, in his 2002 document 'Historical notes on The Doddington Tapestries' explains that owner John Hussey Delaval strove for an antiquarian look for his favourite home, as was becoming fashionable among such eighteenth-century taste-setters as poet, Thomas Gray. This involved the hanging of tapestries "in the 2 bedchambers adjoining the best staircase". Though the Yellow bedroom is not mentioned specifically in this July 1762 correspondence between Delaval and his Steward (the two bedchambers referred to being the Holly bedroom, whose tapestries were removed for conservation during 2010, and the Tiger room, whose tapestries had to be sold to pay Death Duties), it may be suggested that tapestries were also hung there at around this time. It is likely that they were already in the Hall prior to this date.

The tapestries in the Yellow room were believed to depict scenes from the Trojan Wars. Certainly there was found to be a military theme to them, which was in direct contrast to the pastoral scenes of rural life depicted in the Holly room tapestries.

Like in the Holly bedroom though, the Yellow room tapestries were cut to fit the room, including cutting out bespoke sections to sit snugly around the West wall fireplace, and creating a symmetrical scheme on the interrupted North wall by cutting down one tapestry and inserting the border of another to make the first appear to be a full panel. It is also known from Cornforth's notes that the tapestries were repaired and hung with the assistance of a Tailor. This was borne out during the project, by the way in which the tapestries were joined to one another along their cut edges, using traditional tailored 'plain' seams and a variety of tailoring stitches. The repairs referred to in the Steward's letter were found to include the replacement of galloons

and the application of patches cut from other sections of tapestry to the rear of the panels in areas of weakness. Stitched repairs were also found to the front of the tapestries in areas of bare warps and open slits, though these may not have been contemporary with the tapestries' installation.

The scope of this, the first phase of the Yellow bedroom project was to involve documentation of the tapestries to inform future reinstatement and give a primary indication of their conservation needs, removal of the tapestries from the walls followed by the removal of any linings, vacuuming and packaging in preparation for the shipment of the tapestries to the De Wit facility in Belgium, where they were to be wet cleaned using the aerosol suction method.

WHConservation were contracted by the Doddington Hall Conservation Charity to document the tapestries *in situ* and throughout the project during May and June 2014. Elaine Owers as Lead Conservator directed the removal, surface cleaning and packing of the tapestries. What follows is the documentation compiled by Leah Warriner-Wood of WHConservation before and during these processes, in the form of notes on each tapestry individually, a photographic record of findings, and a series of scale drawings detailing the tapestries *in situ* and in isolation.

Summary of Tapestries

Tapestry #1 – The Boat Scene (East wall)

Part of set #1, The Trojan Wars

Maximum dimensions: (W) 406cm x (H) 354cm
Warp: Wool, 5-6 per cm
Weft: Wool and silk, 11-12 per cm

Tapestry #2A – The Fountain (East / South walls)

Part of set #1, The Trojan Wars

Maximum dimensions: (W) 309.5cm x (H) 351cm
Warp: Wool, 5-6 per cm
Weft: Wool and silk, 11-12 per cm

Tapestry #2B – The Trojan Horse (South wall)

Part of set #1, The Trojan Wars

Maximum dimensions: (W) 189.5cm x (H) 352cm
Warp: Wool, 5-6 per cm
Weft: Wool and silk, 11-12 per cm

Tapestry #3 – The Military Camp (South / West walls)

Part of set #2, Unknown scheme

Maximum dimensions: (W) 264cm x (H) 359.5cm
Warp: Wool, 5-6 per cm
Weft: Wool and silk, 11-12 per cm

Tapestry #4A – Border Piece Left (West/ North wall)

Part of set #2, Unknown scheme

Maximum dimensions: (W) 67cm x (H) 351cm
Warp: Wool, 5-6 per cm
Weft: Wool and silk, 11-12 per cm

Tapestry #4 – The Seated Lady (North wall)

Part of set #1, The Trojan Wars

Maximum dimensions: (W) 210cm x (H) 351cm
Warp: Wool, 5-6 per cm
Weft: Wool and silk, 11-12 per cm

Tapestry #4B – Border Piece Right (North wall)

Part of set #3, Unknown scheme

Maximum dimensions: (W) 49cm x (H) 352.5cm
Warp: Wool, 5-6 per cm
Weft: Wool and silk, 11-12 per cm

Tapestry #5 – The Riding Men (North / East walls)

Part of set #1, The Trojan Wars

Maximum dimensions: (W) 273cm x (H) 354cm
Warp: Wool, 5-6 per cm
Weft: Wool and silk, 11-12 per cm

Tapestry #5A – The Bearded Men (East wall)

Part of set #3, Unknown scheme

Maximum dimensions: (W) 139cm x (H) 147.5cm
Warp: Wool, 5-6 per cm
Weft: Wool and silk, 11-12 per cm.

Summary of Work

- A photographic record was taken of each wall in the Yellow bedroom, prior to any work being begun.
- The room and tapestries were measured *in situ* and notes (photographic and written) were made on their seams, fit, method of attachment to the walls and relationships with one another, in order to inform accurate reinstatement at a later date (see Appendix 1 and Appendix 2). A temporary thread was pinned around the room at a level 1.5m above the height of the skirting (the top moulding of which had been removed by Doddington Hall staff), and measurements of room and tapestry width were taken at this point as well as at the skirting and cornice in order that all measurements had the same points of reference.
- A small portion of each seam was opened at its lower edge by cutting the linen sewing threads with a scalpel, in order to investigate and record each one's construction. A sample of the thread was taken for microscopic visual identification.
- The location of any room fixtures (light switch) were marked by tacking around the area in yellow polyester sewing thread.
- Tailor's tacks were made in red polyester sewing thread at 3 or 4 positions along, and on each side of every vertical seam to ask as alignment marks. These should remain in position during wet cleaning and conservation, until reinstatement of the tapestries.
- A condition assessment was made of each panel as it appeared *in situ*, noting and photographing any areas of particular interest or concern, in order to give a preliminary indication of each panel's condition, and provide an initial benchmark against which to assess further deterioration.
- Nails from the bottom and side edges of each tapestry were removed by hand using small tack lifters. The top line of nails was left in position to support the tapestries between each day of the project.
- Working on one tapestry at a time, the seam stitching was cut with a scalpel and then, working from scaffolding, each tapestry was rolled off of the wall onto a roller using the National Trust's standard method, and removing the top line of nails progressively.
- Once freed from the wall, each tapestry was further documented in plan, with full measurements being taken and notes (photographic and written) being made of any notable features, repairs, linings and so on.
- Seam allowance folds were stitched along in a long running stitch to mark their positions for future reference and reinstatement, before any tacking stitches holding them in place were cut, and any linings were removed. Linings from tapestry #4 'The Seated Lady' were retained and packaged for wet cleaning, as examples of the linings in use on the Yellow room scheme, and of the potentially early hanging cord system in use on some tapestries. Furthermore, a section of lining from this tapestry bore a stamped mark to the fabric, thought to be either a maker's or owner's mark.

- Following testing, the tapestries were vacuumed at 100mbar suction using conservation-grade vacuums for 4 minutes per section on the front, and 8 minutes per section on the reverse (a section comprising of an area approximately 90 x 30cm). The exception to this rule was tapestry #1 'The Boat Scene' which was vacuumed for only 6 minutes per section on the reverse, due to the fragility of the warps, and the degree of loose weft fibres.
- Efforts were made to better understand the relationship between the cut-down panels, by observing and piecing any matching pieces together in order than photographic and written records could be made.
- Water-fastness tests were carried out on the painted detailing to tapestry #5A 'The Bearded Men' to assess the impact of wet cleaning on this feature.
- Open slits were temporarily supported with a loose whip stitch, and any raw edges to each tapestry were 'bound' in a monofilament polyester netting, attached with a long running stitch, in order to protect the loose or damaged fibres during rolling, transportation and wet cleaning. This treatment was also applied to the top edge of tapestry #1 'The Boat Scene' where the top replacement galloon was removed due to its deteriorated nature and potential to impede wet cleaning. Large overlapping patches which would also impede wet cleaning (such as the wrinkled material inserted behind #1 'The Boat Scene' to disguise a large area of bare warps) were also removed and retained. Samples of the galloon and patches from #1 'The Boat Scene' were taken, and later identified as being wool.
- The tapestries were interleaved with acid free tissue paper and polyester wadding as necessary (to in-fill any missing areas such as in

the fireplace area, or to compensate for areas of bagging), before being rolled onto clean rollers. Once rolled, the tapestries were wrapped in Tyvek and bubble wrap in preparation for shipment to the De Wit facility in Belgium.



Figure 1: Panel_1_002.JPG

Panel #1: ‘The Boat Scene’

“The tapestry depicts a group of soldiers running towards a boat pulled up at the riverside in which the oarsman is standing and another soldier appears to be stepping out. One soldier in the middle distance has a raised sword above a kneeling figure with a spear. The figures are mainly in the foreground against a rural landscape with hills in the distance. The main field is surrounded by a border depicting bunches of flowers and fruits, with a central medallion in each.”

General Observations

A full tapestry; one of only two panels in the room which had not been cut into smaller portions, and so potentially intended to be the most prominent ‘feature wall’ in the Yellow room at the time of the tapestries’ installation. This panel hung to the right of the door, opposite the window, and did not feature lining ‘straps’ as #2B, #3, #4 and #5.

The border depicted fruits and flowers in roundels and cornucopia, divided by tasselled swags of fabric, which was common also to #2A, #2B, #4 and #5. These tapestries were therefore concluded to be from a set depicting the Trojan Wars. It had been thought that this set decorated the whole room, though through close comparison of the borders this was found not to be the case. There were in fact found to be two other distinct sets of tapestries hung in the Yellow bedroom (the subject matter of which could not be discerned) in addition to the Trojan Wars set.

The scene which appeared to be illustrated in this panel was of men wearing tabbed leather armour in combat with others wearing loosely draped fabric kilts (Figure 1). The tabbed leather armour in particular was reminiscent of traditional depictions of Greek armour (the ‘skirt’ section of

which is known as 'mitra'), such as can be found depicted on ancient Greek ceramics (see for example the Warrior Vase, in the collection of the National Archaeological Museum, Athens). The dress of both forces is of course stylised and based on a seventeenth century perception of ancient armour, but it could be suggested that the Greeks in this set of tapestries wear the tabbed 'mitra' whilst the Trojans wear the looser textile kilts. If this were the case, the scene depicted in panel #1 'The Boat Scene' could be of the Trojans, led by Hektor, attacking the Greeks' camp and forcing them back to their waiting ships (Cartwright, Trojan War, 2013).

Left edge:

- Original galloon present.
- Turned under by approx 20-35mm.
- Butted up to doorframe and attached to the wall with iron nails to the height of the doorframe. Stitched to right edge of panel #5A ('The Bearded Men') above doorframe to cornice, using a brown linen¹ thread in a ladder-style stitch.

See photograph Panel1_to_Panel5A.JPG for seam.

Right edge:

- Original galloon present.
- Turned under by approx 60mm.
- Stitched to panel #2A ('The Fountain') for full height, using a brown linen¹ thread in a ladder-style stitch.

See photograph Panel1_to_Panel2A.JPG for seam.

Top edge:

- Original galloon removed. Replaced with strips of various blue fabrics (identified as wool – see Appendix 4), folded in half lengthwise to approx 65mm deep. These attached to the tapestry

at the front and rear (and to each other) with a simple whip stitch in a light straw coloured thread (Figure 2, left). Replacement top galloon partially lined with strips of hessian-like fabric.

See also photographs Panel_1_006.JPG to Panel_1_009.JPG.

Bottom edge:

- Original galloon removed. Replaced with strips of tapestry cut from a piece of unknown provenance (possibly from a frame section). Attached with warp running in the wrong direction (Figure 2, right).

See also photographs Panel_1_010.JPG to Panel_1_012.JPG.

- Patch of galloon of unknown provenance to bottom left corner. Applied to front of tapestry with a rough whip stitch in brown linen thread, and with the warp running correctly (Figure 3, left).



Figure 2: (L) Panel_1_005.JPG, (R) Panel_1_011.JPG



Figure 3: (L) Panel_1_004.JPG, (R) Panel_1_003.JPG

¹ Small sample taken from seam between panels #1 and #2A for identification.

Condition Observations






- The tapestry was generally in a very poor condition – very dirty and weak, with many large areas of weft loss to both wool and silk fibres. Dark brown areas (accounting for approximately 25% of the total woven area) were particularly badly affected by weft loss, probably due to chemical deterioration caused by a combination of heavy metal mordants used in the dyeing process, and visible and non-visible light radiation due to the tapestry being hung directly opposite the room's window (the window being west-facing, and only having been installed with filtering media in the relatively recent past).
- As noted previously, the original top and bottom galloons had been removed and replaced with a variety of solutions cut from both tapestry and other fabrics of unknown provenance. With no archival record of the tapestries ever having been removed from the walls after their installation it was assumed that these alterations pre-dated this time, though a more precise dating was not possible without further research.
- The attachment of the tapestry to the walls with metal mails along the top and bottom edges, combined with the weight of the tapestry and the reduced structural stability caused by weft loss had caused the panel to drop over the centuries, leading to bagging around the tacks to the bottom edge (Figure 3, right). The bottom tacks had in effect been rendered all but useless by the time of the project; the full weight of the tapestry being borne by the tacks to the top edge alone.
- Slit stitching was weak or had failed in multiple areas, causing slits to open and gape under the weight of the tapestry, particularly to the top left quadrant.
- A great deal of colour fading had been caused by photochemical deterioration of natural dyes whose light-fastness is poor, and had resulted in a predominance of those dye colours known to exhibit better resistance to fading – brown and blue (Landi & Padfield, 1966).
- An area of vast weft loss and very badly deteriorated warps to the top edge of the main field had been crudely repaired by the insertion of three pieces of a black jersey-like fabric (all identified as wool – see Appendix 4 – and suffering pest damage at the time of removal) through the open areas between the warps, presumably to obscure the off-white plaster wall behind (Figure 4). The warps were stitched down to the jersey and brought together by a very large herringbone-like stitch, made in brown thread.







See also photographs Panel_1_014.JPG to Panel_1_015.JPG.













Figure 4: Panel_1_013.JPG

Condition Assessment

	Description	Size (W x H)	Location
	Area of bare & broken warps (loss of dark brown weft wool)	18 x 40cm	Border, right of doorframe
P1-1-BW (a) to (c)			
	Crude repair in brown wool to centre of left border	1 x 1cm	Centre of border, right of doorframe
P1-2-Rs			
	Large area of bare warps in brown woollen weft, to foot of soldier with bow	46 x 16cm	Left of leg of man carrying bow
P1-3-BW			
	Large area of bare warps, with some coarse attempts at repair in mid-brown thread.	25 x 18cm	Around foot of soldier beheading another
P1-4-BW+Rs			
	Two areas of bare warp in dark brown weft section	32 x 15cm	Under arm and within kilt of soldier beheading another
P1-5-BW			

	Description	Size (W x H)	Location
	Open slit caused by failure of slit stitching	12cm	Toe of archer's boot
P1-6-Sp			
	Crude repair to small slit in mid-brown thread	4 x 2cm	Left of archer's leg
P1-7-Rs			
	Two stitched repairs in mid-brown thread, plus some bare warps	13 x 10cm	Leaves below archer's bow
P1-8-Rs			
	Area of bare warp threads in brown weft wool area	30 x 12cm	Between swordsman's legs
P1-9-BW			
	Possible evidence of pest (moth) infestation – discarded case-bearing clothes moth cases?	3 x 4cm	Kilt of soldier beheading another
P1-10-Pe			
	Area of bare warps in brown wool area, gaping due to dropping of tapestry	17 x 9cm	Right of soldier beheading another's elbow
P1-11-BW			

	Description	Size (W x H)	Location
 P1-12-H	Small hole with blackened appearance to edges. Possible moth damage.	1cm ²	Under arm of oarsman
 P1-13-H	Group of small holes with blackened appearance to edges. Possible moth damage.	Each hole 0.5 – 1cm ²	Foreground swordsman's kilt
 P1-14-Sp	Open slit with potential to travel	18cm	Left of swordsman's leg
 P1-15-Sp	Very large area of open slits and bare warps to top and bottom of outer frame	Approx 150cm	Top left quadrant of frame
 P1-16-P	White paint deposits to galloon from skirting having been painted	6 x 3cm	Bottom left corner, by doorframe
 P1-17-BW	Area of bare warps in brown wool section	12 x 4cm	Swordsman's belt

	Description	Size (W x H)	Location
 P1-18-BW	Area of bare warps in yellow silk section	17 x 5cm	Swordsman's over-tunic
 P1-19-RE	Raw cut edge to bottom of tapestry, where galloon was removed & replaced with another tapestry strip of unknown provenance	Full width	Bottom edge
 P1-20-Rs	Two areas of repair stitching in cream/light brown thread to bottom frame	13 x 1.5cm	Bottom right corner, by seam with #2A
 P1-21-BW+Rs (a) to (e)	Very large area of bare warps, which were gaping and repaired by the insertion of a black jersey-like fabric behind, tacked into place by large and crude stitches. See also photographs Panel_1_013 - Panel_1_015.	Approx 150cm	Top edge of main field



Panel #2A: ‘The Fountain’

“The tapestry is sited behind the four poster bed and is made up two parts, joined with a vertical seam right of centre. The left half [#2A] shows a group of figures around a fountain, the right half [#2B] depicts a horse, possibly the Trojan Horse with soldiers.”

General Observations

A partial panel, the original full tapestry having been divided from top to bottom at a point approximately 250mm to the right of its vertical centre, before hanging in the Yellow bedroom. Measurements from the left edge to the border’s central medallion indicated that the original tapestry would have been approximately 5.5m wide. When installed in the Yellow bedroom the left half was hung with a small portion (the leftmost frame and border) on the East wall and the main field on the South wall.

The right half of this tapestry was not present within the Yellow bedroom scheme; however observation once the tapestries were laid out flat showed that a partial section from the missing right half survived in the Hall’s textile store. The cut edges of these pieces could be aligned exactly, with no losses between (Figure 5). The stored fragment depicted a King on his throne. The matching of these sections showed that the finely dressed figure cut through when the tapestry was divided (one of two key figures, identified as such by their position immediately between the two central border roundels) was not a woman as first assumed, but a man paying court to the King. This suggested that the tapestry was a part of the Trojan Wars series as expected, possibly depicting the legend whereby Achilles is hidden in the court of King Lycomedes at Skyros, disguised as a girl (Cartwright, Achilles, 2012). The borders – of flower- and fruit-filled cornucopia (vertical), and groups of flowers and fruits divided by tasselled



Figure 5: (L) Panel_2A_003.JPG & (R) Panel_2A_004.JPG

fabric swags (horizontal) – matched panels #1, #2B, #4 and #5, indicating that these, too, were from the Trojan Wars series.

Patch number 7 on panel #3 'The Military Camp' (a narrow in-line patch, tacked to the wall to the right of the fireplace) was also found to match this tapestry, joining the section depicting the King brought out of storage at its top right corner, with the shaft of the King's sceptre on the storage piece, and the tip on patch number 7 (Figure 6).

The panel was attached with iron nails to wooden batons along its top and bottom edges, and in the South East corner. Additional wooden batons had been attached to the South wall prior to the tapestry being hung, overlaying those embedded within the wall plaster, and separated from these with wooden 'chocks'. This meant that this tapestry (and panel #2B 'The Trojan Horse') was hung with a void behind of approximately 60mm. The plaster beneath the additional wooden batons also featured an early decorative scheme, of two painted bands of colour running horizontally along the top of the wall from the South-east to South-west corners (Figure 7).

Case-bearing clothes moth (*Tinea pellionella*) were noted to be particularly active in the South wall area during the documentation process in May 2014², though no evidence of live moth was found after the room had been treated by fumigation prior to the tapestry removal commencing on 10 June 2014.

This tapestry did not feature linings.

Graffiti in the form of a mathematical sum, and made in a white, chalk-like medium was found behind this tapestry (*see photograph Panel_2A_017*).

² Four moth pheromone traps had been placed in the room for approximately six months prior to the project, collecting approximately 350 case-bearing clothes moth + a small sample of other species (carpet beetle larva, webbing clothes moth).



Figure 6: Panel_2A_002.JPG



Figure 7: Panel_2A_005.JPG

Left edge:

- Original galloon present.
- Turned under by approx 80-90mm.
- Stitched to #1 'The Boat Scene' for full height, using a brown linen thread in a ladder-style stitch.

See photograph Panel1_to_Panel2A.JPG for seam.

Right edge:

- Raw cut edge, corresponding with 'King' piece from storage.
- Turned under by approx 15-20mm.
- Stitched to #2B 'The Trojan Horse' for full height, using brown linen thread in a ladder-style stitch.

See photograph Panel2A_to_Panel2B.JPG for seam.

Top edge:

- Original galloon present.

Bottom edge:

- Original galloon removed.
- Bottom raw edge turned under by approx 10mm. Fold faced to front with a length of blue tape approximately of 25mm (1inch) wide, and identified as cotton³ (Figure 8 & Figure 9).



Figure 8: Panel_2A_006.JPG



Figure 9: Panel_2A_007.JPG

³ Small sample taken from area photographed in Figure 8 for identification.

Condition Observations

- Generally in a fair condition, with some protection from light damage (fading and fibre loss) having been offered by the position of the four poster bed. There was some loss to the woollen weft in the dark brown sections as on #1 'The Boat Scene', probably due to the same chemical deterioration of the dyeing mordants. There was also some loss to the silk weft fibres, but not to the same degree as on #1 'The Boat Scene'.
- The tapestry was very dark and dirty, with much of the finer detail (for instance in the figures' faces) obscured by soot and dust from the open fire.
- The attachment of the tapestry to the walls with metal nails along the top and bottom edges only (apart from one line of tacks in the South-east corner, see below), combined with the weight of the tapestry had caused the panel to drop over the centuries, leading to bagging around the nails to the bottom edge (Figure 10). As was also the case on #1 'The Boat Scene', the bottom nails had in effect been rendered effectively useless. Though additional wooden batons were attached to the wall at roughly 40cm intervals, this tapestry was not nailed to these (as had been the case in Doddington Hall's Holly bedroom, whose tapestries were removed for conservation in 2010), and so it did not benefit from the additional support (albeit at the expense of puncture damage to the warp/weft) that this would have offered.
See also photograph Panel_2A_009.JPG.
- The tapestry had been tacked to the wall in the South-east corner of the room, causing some localised stretching and distortion to the weaving which remained visible once the tapestry had been laid flat for surface cleaning (Figure 11).



Figure 10: Panel_2A_008.JPG



Figure 11: Panel_2A_010.JPG

- Slit stitching had failed to the top and bottom of the inner frame, and to the bottom edge of the outer frame in the top left quadrant, causing slits to open and gape under the weight of the tapestry (Figure 12). As these slits had opened in a relatively small localised area, this had become a particularly weak section of the tapestry.
- Two small patches of tapestry from unknown origins (#4 and #5, Appendix 3) had been stitched to the rear of the panel before it was hung, in order to support and/or disguise areas of damage. This work was felt to pre-date the tapestries' installation at Doddington Hall.

See photographs Panel_2A_012.JPG (#4) and Panel_2A_013.JPG (#5).



Figure 12: Panel_2A_011.JPG



Figure 13: Panel_2A_014.JPG

- An area of loss at the bottom edge, in the South-east corner of the room had been disguised by the application of a tapestry patch of unknown provenance to the front of the tapestry after it was hung. The raw edges around the loss had been nailed to the wall on either side of the corner (Figure 13), with the small patch then nailed over the top (Figure 14).
- A second area of loss, roughly square in shape and also along the bottom edge appeared to have been cut deliberately, perhaps to accommodate a now defunct electrical socket or similar (Figure 15).








Figure 14: Panel_2A_015.JPG





Figure 15: Panel_2A_016.JPG

Condition Assessment

	Description	Size (W x H)	Location
	Overlapping tapestry patch nailed to front side in bottom SE corner of room	12 x 12cm	Above skirting, SE corner of room
P2A-1-Rp			
	Fraying (possible pest damage) to bottom raw edge where galloon removed & blue ribbon facing had disintegrated	39 x – cm	Bottom right hand corner of tapestry
P2A-2-RE			
	Long open slit between outer frame & bottom border	30 x – cm	Joint of bottom frame & border in SE corner
P2A-3-Sp			
	Series of small open slits	19 x 2cm	Reclining man's cloak
P2A-4-Sp			
	Open slit between floral border & inner frame	7 x – cm	Top left corner of inner frame
P2A-5-Sp			

	Description	Size (W x H)	Location
	Series of large open slits	5 to 40 x – cm	Central to panel, to top inner frame
P2A-6-Sp			
	Open slit & broken weft thread protruding to front	6 x – cm	Elbow of reclining man
P2A-7-Sp+F			
	Open slit with broken weft threads protruding to front	6 x – cm	Belt of man carrying dog
P2A-8-Sp+F			
	Area of small slits with broken weft threads protruding and bare warps	25 x 30cm	Skirt of robed man
P2A-9-Sp+F+BW			
	Narrow open slit between border and inner frame	Approx. 30cm	Top inner frame, right of centre
P2A-10-Sp			
	Small area of broken/frayed threads	Approx. 1 x 1cm	Head of man wearing dress
P2A-11-F			

	Description	Size (W x H)	Location
 <p>P2A-12-F</p>	Broken/frayed thread	1cm ²	Hat of robed man
 <p>P2A-13-RE</p>	Raw edge where galloon had been removed, including damage to blue ribbon facing.	Full width of tapestry.	Bottom edge.



Panel #2B: 'The Trojan Horse'

"The tapestry is sited behind the four poster bed and is made up two parts, joined with a vertical seam right of centre. The left half [#2A] shows a group of figures around a fountain, the right half [#2B] depicts a horse, possibly the Trojan Horse with soldiers."

General Observations

A partial panel on the South wall, cut from the right side of an originally larger, full tapestry. The borders of fruits and flowers with tasselled swags and/or cornucopia matched that of #1, #2A, #4 and #5, indicating that this tapestry was part of the Trojan Wars series which was the predominant (though not only) scheme decorating the Yellow bedroom. The horse resting on a wheeled pedestal may therefore be a depiction of the famous Trojan Horse, though with its position to the right of centre, and in the background this was not intended to be the key focus of the design, despite it being the symbol most closely associated with the stories in the modern imagination.

On examining the tapestries once they had been laid flat for vacuuming, it was found that this tapestry aligned exactly along its cut left edge with #4 'The Seated Lady' from the North wall (Figure 16). The tapestries had been separated, at or before their installation at Doddington Hall (thought to be in 1762), and hung immediately opposite each other in the Yellow bedroom, with no record surviving of their relationship with one another. Once matched to one another, the two pieces could be measured, showing that the original full tapestry was approximately 4m wide. The full panel may depict the Greeks rushing out of the Horse towards the population of Troy, perhaps with Cassandra (who prophesised that the Horse housed an army, but who had been cursed by Apollo never to have her prophecies believed)



Figure 16: Panel_2B_001.jpg

sitting in the foreground on the left side of the full tapestry (panel #4 'The Seated Lady').

The panel was attached with iron nails to wooden batons along its top and bottom edges. As noted previously, additional wooden batons had been attached to the South wall prior to the tapestry being hung, overlaying those embedded within the wall plaster, and separated from these with wooden 'chocks'. This meant that this tapestry, like #2A 'The Fountain', was hung with a void behind of approximately 60mm. Unlike the other tapestry on this wall though, #2B 'The Trojan Horse' was also partially nailed to one of these wooden batons towards the South West corner (at its seam with #3 'The Military Camp'), from the ceiling to a point approximately 1.3m from the height of the skirting. Panel #3 'The Military Camp' was very poorly fitted into the South West corner of the room, with a great deal of curvature to the tapestry, and so this may have been a rough attempt to more securely fix the two tapestries to the wall at their seamed edges. A distortion of the seam of #2B to #3 occurred as a result.

This tapestry (and its fellow, #4 'The Seated Lady') featured an uncommon and potentially early system of lining 'straps' to the rear. Strips of a hessian-like fabric approximately 38 to 40cm wide ran horizontally across the top and bottom edges of the tapestry, as well as vertically down the right edge (where the original galloon was intact) and at a point approximately 35cm from the cut left edge (Figure 17). Each 'strap' had had its raw edges turned under and the folded edge tacked down to the rear of the tapestry (*see photographs Panel_2B_012.jpg to Panel_2B_014.jpg*). The top 'strap' also featured a cord to its top edge, which was attached at thirty-nine points roughly equidistant along its length by stitching through the lining and tapestry layers (Figure 18). The cord between each of these attachment points was concave in profile, indicating that they had, at some unknown point prior to the tapestry being installed at Doddington Hall, been used to hang the tapestry from a series of hooks or nails. In addition to the thirty-nine attachment points were seven blue 'tassels' pulled through the



Figure 17: Panel_2A_002.jpg



Figure 18: Panel_2B_003.JPG

tapestry and lining layers to the rear of the tapestry (Figure 19). The hanging cord and top lining appeared to have been cut through at the time when the tapestry was cut down into two separate pieces, giving them a pre-installation date. Furthermore, facing tape to the bottom edge and seam allowances had been applied after the linings were applied, since the lining fabric was bound within any such features.

Three narrow patches of a galloon of unknown provenance were stitched to the rear of the tapestry along the top edge, beneath the lining (*L to R, photographs Panel_2B_007.jpg to Panel_2B_009.jpg*). It is possible that the lining was temporarily removed and re-stitched for these repairs to be carried out, but since the lining and earlier hanging system was not apparently intended for use at Doddington Hall (and therefore might have been removed altogether if access to the tapestry beneath proved necessary), it might be considered that the tapestries had been repaired after weaving, but before the lining straps were applied. This assertion would give the linings a pre-installation date, and date the repairs to earlier than that, and so may suggest that the Trojan Wars tapestries changed location or ownership at least once more prior their installation in the Yellow bedroom by John Hussey Delaval.

The effect of the linings on the discolouration and degradation of the tapestry through 'filtering' of airborne dirt was particularly marked, both before and after removal of the tapestry from the wall, with clear differentiations between the lined and unlined areas (the lined areas appearing much cleaner and brighter, see Figure 20, left and right).

Graffiti made in a white chalk-like medium were found behind this tapestry (*see photographs Panel_2B_020 and Panel_2B_021.JPG*). They took the form of mathematical sums, and were perhaps the 'rough workings' of the tradesmen who hung the tapestries in the Yellow bedroom.



Figure 19: Panel_2B_005.JPG



Figure 20: (L) Panel_2B_010.jpg, (R) Panel_2B_011.jpg

Left edge:

- Raw cut edge, corresponding with #4 'The Seated Lady'.
- Turned under by approx 15mm.
- Stitched to #2A 'The Fountain' for full height, using a brown linen thread in a ladder-style stitch.

See photograph Panel2A_to_Panel2B.JPG for seam.

Right edge:

- Original galloon present.
- Turned under by approx 15mm.
- Stitched to #3 'The Military Camp' for full height, using brown linen thread in a ladder-style stitch.
- Small roughly triangular patch of lighter blue fabric applied to front of panel, to in-fill missing area of galloon in bottom right corner (Figure 21).

See photograph Panel2B_to_Panel3.JPG for seam.

Top edge:

- Original galloon present.
- Lined to rear with 43cm deep strip of hessian-like fabric, featuring early hanging cords (Figure 18 & Figure 19).

Bottom edge:

- Original galloon removed.
- Bottom raw edge bound with blue cotton tape of approximately 25mm (1inch) wide (Figure 22) as on #2A 'The Fountain'.



Figure 21: Panel_2B_016.JPG



Figure 22: Panel_2B_015.JPG

Condition Observations

- As panel #2A 'The Fountain' adjoining it, this tapestry was generally in a fair condition, with some protection from light damage (fading and fibre loss) having been offered by the position of the four poster bed. There was some loss to the woollen weft in the dark brown sections as on #1 'The Boat Scene', probably due to the same chemical deterioration of the dyeing mordants. There was also some loss to the silk weft fibres, but not to the same degree as on #1 'The Boat Scene'.
- The tapestry was very dark and dirty, with much of the finer detail obscured by soot and dust from the open fire. Exceptions to this rule were the areas lined with 'straps' of hessian-like material behind – especially a strip approximately 40cm wide, running from the top to the bottom of the tapestry, across the body of the Trojan Horse – which were noticeably cleaner and brighter owing to the linings having absorbed a great deal of the airborne dirt particles 'filtered' by the tapestries themselves in unlined areas.
- Unlike #2A 'The Fountain', this tapestry had been attached to the wall along its top and bottom edges, *and* by a further vertical row of nails at the seam between itself and #3 'The Military Camp'. Although not extending for the full height of the tapestry (stopping at a point approximately 130cm from the skirting, having begun at the cornice) this appeared to have offered this tapestry some degree of additional support, since it did not exhibit such prominent 'bagging' above the bottom nails as on #2A 'The Fountain', at least through the right half (Figure 23).
- Slit stitching between the main field and inner frame had rotted and failed in the top and bottom sections, causing slits to open and gape under the weight of the tapestry (slit in bottom frame, Figure 24).



Figure 23: Panel_2B_017.JPG



Figure 24: Panel_2B_018.JPG

- As previously mentioned, three narrow strips of galloon of unknown origins had been cut and stitched to the rear of the tapestry in the top galloon area (left: Figure 26, central: Figure 27, right: Figure 28). These were presumably intended to support some area of perceived damage or weakness and had been applied beneath the top lining 'strap', though it was not clear whether they therefore pre-dated the lining, or if it had been temporarily removed to allow access to the weak areas.
- Some evidence of old repair stitching was noted to a diagonal slit in the right hand inner frame, around the hind leg of the horse being ridden by a cloaked man in the foreground (Figure 25).
- As already noted, a small, roughly triangular patch of lighter blue 'galloon' had been stitched to the front of the tapestry in the bottom right hand corner, in order to disguise a pre-existing loss to the real galloon in this area (Figure 21).



Figure 25: Panel_2B_019.JPG



Figure 26: Panel_2B_007.JPG

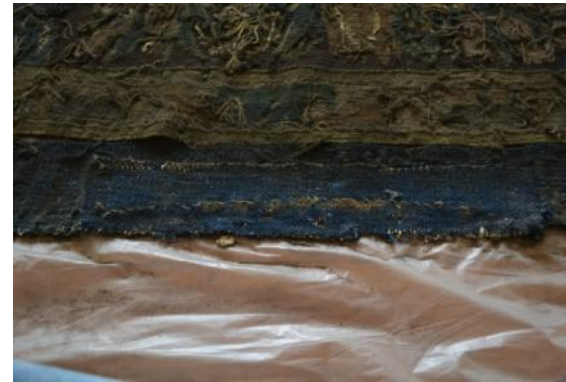







Figure 27: Panel_2B_008.JPG



Figure 28: Panel_2B_009.JPG

Condition Assessment

	Description	Size (W x H)	Location
	Area of open slits, exposing hessian lining behind	18 x 8cm	Beneath Trojan Horse's flank
P2B-1-Sp			
	Differential colour/dirt levels between lined and unlined areas	-	Vertically (full height) through Trojan Horse's flank
P2B-2			
	Open slit between frame and main field	Approx 30cm	Top frame, above Trojan Horse
P2B-3-Sp			
	Area of blue weft within brown weft of inner frame (weaving error?)	Approx 8cm	Top inner frame, to right of Trojan Horse
P2B-4			
	Area of repair stitching in light brown/chestnut coloured thread	16 x 8cm	Helmeted soldier's cloak
P2B-5-Rs			






	Description	Size (W x H)	Location
	Area of repair stitching in light brown/chestnut coloured thread	20 x 9cm	Helmeted soldier's kilt
P2B-6-Rs			
	Bare warp threads in area of yellow silk	14 x 17cm	Above head of man wearing feathered hat
P2B-7-BW			
	Open & gaping slit	30cm	Inner frame, bottom right quadrant
P2B-8-Sp			
	Crude stitched repair in mid brown thread to diagonal slit within inner frame	10cm	Right of ridden horse's hind leg
P2B-9-Rs			
	Raw bottom edge where galloon had been removed (some bound in blue cotton ribbon) + thick layers of dust along top profile of 'bagging' around bottom line of tacks	Full width of panel	Bottom edge
P2B-10-RE			



Figure 29: Panel_3_002.JPG

Panel #3: 'The Military Camp'

"The tapestry is hung on in the South West corner of the room, above the fireplace, and depicts a military camp with three figures on horseback. Part of the tapestry is missing where it has been cut around the fireplace."

General Observations

A partial panel, beginning on the South wall and extending onto the West, over the fireplace and to the left side of the window reveal. The tapestry is cut from the right half of what would have once been a larger, full tapestry though the position of the central motif to the border indicated that not a great deal was missing from the cut left edge. The border depicted flowers, exotic birds, human figures and various small scenes within the roundels and so did not match those of the tapestries identified as being from the Trojan Wars series (#1, #2A, #2B, #4 and #5). Having said this, the top border of this panel did feature cornucopia filled with stylised tulips, and so was not altogether dissimilar to the Trojan Wars tapestries, which also featured these motifs.

A piece of tapestry from Doddington Hall's textile store featuring horses' hooves was found to match this tapestry in the area of the West wall fireplace (Figure 29), though with an area of loss approximately 7cm deep. The inner frame motif on this stored piece appeared to be woven upside down, in comparison to that on #3 'The Military Camp', but the alignment between the number and orientation of the horses' legs and hooves nevertheless appeared to be a good match between the two sections.

Furthermore, it was found on closer examination that this tapestry matched #4A 'Border Piece Left' (Figure 30), the latter having the remaining small part of horse's tail missing from the cut left edge of this panel. The border

motifs in #4A also matched the remaining original right hand border of this panel. The join appeared to be good, with very little loss at the cut edges of either section.

This tapestry had been heavily altered, and featured eight in-line and one overlapping patch around the fireplace area. One in-line patch (#9, from the left of the fireplace) had been detached for temporary display in the Holly bedroom in 2011, and the resulting gap filled by a patch of clean fabric. This patch was felt to perhaps match #5A 'The Bearded Men' in design and weave, but did not align with this panel exactly. It was removed from its mounting in the Holly bedroom during this project, and reunited with #3 'The Military Camp' for wet cleaning at the De Wit facility.

Unlike all of the others whose origins were unclear, a second in-line patch (#1, from above the fireplace) did originate from this tapestry, and appeared to have been cut away and then re-attached with a very small strip of loss along the seam (the horses' legs aligning reasonably well, but not perfectly), probably turned into a narrow seam allowance. Why this action should have been taken was not immediately apparent, though it was felt that this tapestry may have been moved to its 2014 location from another. This previous location may possibly even have been within the same room. An early fireplace with relatively unsophisticated Trompe-l'œil was discovered, bricked up, behind panel #4 'The Seated Lady' on the North wall (Figure 31). The width and height of this bore a reasonably close resemblance to the cuts around patch #1 of panel #3 'The Military Camp' (see Figure 31 and 32). A measurement taken from the right edge of #4A 'Border Piece Left' to the early fireplace also bore a close resemblance to the distance from the left edge of #3 'The Military Camp' to the left edge of patch #1. Discussions with Doddington Hall staff suggested that this fireplace had been blocked up in antiquity, during renovations involving the movement into the Yellow room of the right portion of the North wall, adjoining the first floor drawing room. The fireplace was moved to its new position on the West wall at this time. It was considered therefore that this



Figure 30: Panel_3_001.JPG

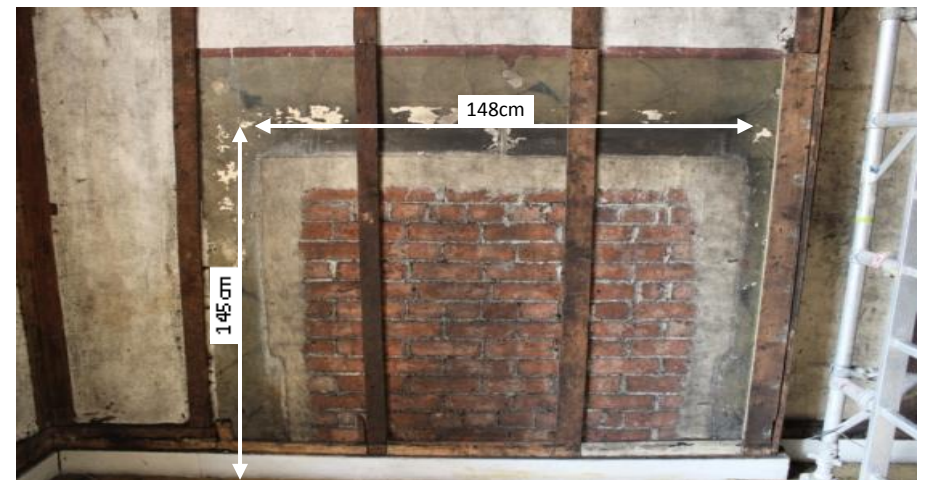


Figure 31: Panel_4_001.JPG

tapestry may originally have hung on the North wall, around the early fireplace, especially since it would then align naturally with its left border section (#4A, 'Border Piece Left'), which remained in place in the North West corner of the room until its removal for conservation during this project.

The other in-line patches to this panel (Figure 32) were predominantly from tapestries of unknown or unclear origin. Patch #7 was identified as aligning with the right edge of the 'King' piece from the Hall's textile store as previously mentioned. Patches #2, #3 and #5 had been inserted with the warp running horizontally, though some attempt had been made not to interrupt the aesthetic of the design, by inserting for example a piece of frame as appropriate (patch #3). Patch #4 and #6 were of unknown provenance, the latter having no identifiable design motif, and the former depicting a man holding what appeared to be a heart. Patches #1 to #7 were stitched to one another or to the tapestry, whilst one overlapping patch to the front - #8 – was attached with iron nails driven through all tapestry layers into the wall. This patch had been used to cover the area immediately to the right of the mantelpiece.

The tapestry was attached to the South and West walls with iron nails along its top edge, its seam with #2B 'The Trojan Horse' (from the cornice to a point 130cm above the skirting), in the South West corner of the room, along its right edge, and around the fireplace. The tapestry had been fitted poorly into the corner of the room, with a great deal of stretching and distortion resulting in a 'quilted' or pinched effect around the nails (Figure 33). As a result of this poor fitting, the nails used in this corner were staggered either side of the corner – one in the South then one in the West wall and so on – rather than being tucked neatly into the corner.

Like #2B 'The Trojan Horse' adjoining it, this tapestry featured lining 'straps' of a linen-like fabric to the rear, along its top, and down the right edge (where the original galloon remained) and left edge (where it had been cut

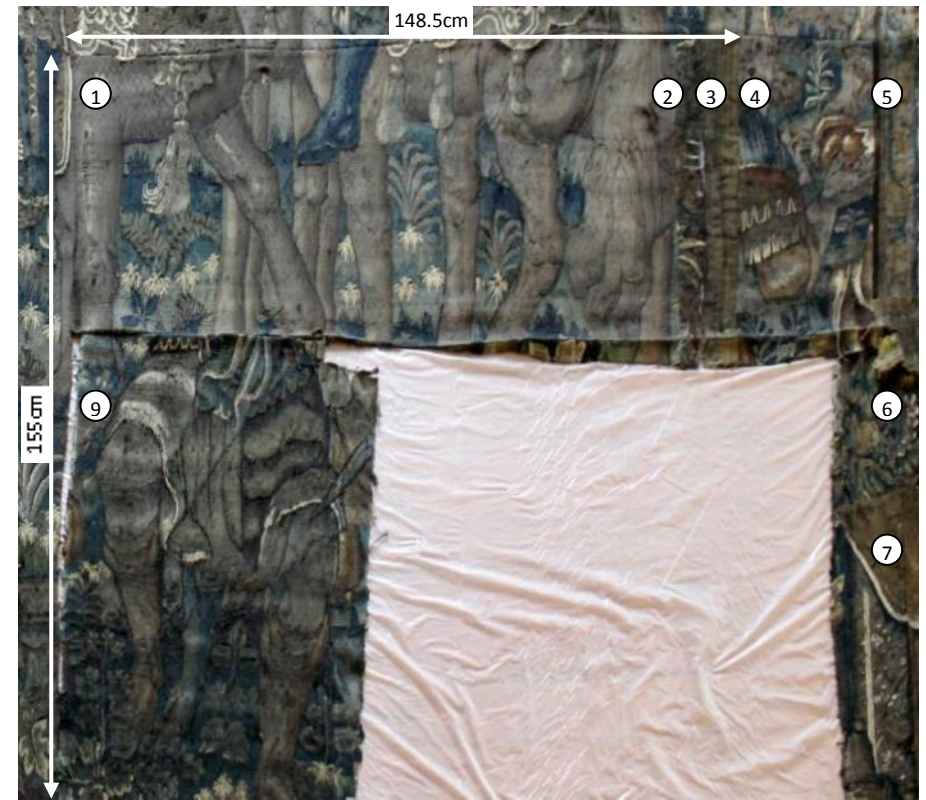


Figure 32: Panel_3_003.JPG



Figure 33: Panel_3_004.JPG

from #4A 'Border Piece Left'). Since #4A 'Border Piece Left' was also found to be lined, but the lining at these two adjoining edges was not one wide piece which had been cut through when the tapestry was divided, it was felt that the linings had potentially been applied after the tapestry was divided and moved. This was corroborated by the lining to the right edge having been neatly butted up to and finished at the lower raw cut edge, rather than cut through itself (Figure 34).

The linings were attached in the same way as on #2B 'The Trojan Horse', and examination of them after removal and vacuuming showed that one had been marked with a bold capital letter 'I' to its 'wrong' side (Figure 35). This appeared to be stamped or otherwise applied to the linen, rather than woven in, and might indicate a manufacturer or owner. A hanging cord was not a feature of this tapestry's linings.

As on #2B 'The Trojan Horse', the strips of lining had offered the tapestry some protection from discolouration and dirt in localised areas. This was particularly marked in the South West corner of the room, where the contrast between the unlined (West wall) and lined (South wall) sections of the horse-rider's jacquard-like cloak was quite startling (Figure 36).



Figure 34: Panel_3_010.JPG



Figure 35: Panel_3_006.JPG



Figure 36: Panel_3_005.JPG

Left edge:

- Raw cut edge, corresponding with #4A 'Border Piece Left'.
- Turned under by approx 50-90mm.
- Lined with a 40cm wide strip of linen-like fabric, applied before the seam allowance was turned (Figure 37, top right).
- Stitched to #2B 'The Trojan Horse' for full height, using brown linen thread in a ladder-style stitch.
- Attached to the wall with iron nails from cornice to approx 130cm above skirting level.

See photograph Panel2B_to_Panel3.JPG for seam.

Right edge:

- Original galloon present for partial height (185cm from cornice).
- Turned under by approx 110mm (width of galloon) for the length of the remaining galloon. Not turned under below galloon (Figure 37, top right), but rather a raw cut edge.
- Lined with a 40cm wide strip of linen, applied before the seam allowance was turned (Figure 37, bottom right).
- Fitted up to the wooden moulding of the window reveal, and attached to the wall with iron nails for full height on this side.

Top edge:

- Original galloon present.
- Lined to rear with a 64cm deep strip of linen fabric (Figure 37, left).

Bottom edge:

- Original galloon present to left of patch #1.
- Bottom cut edge abutting fireplace turned under by approx 10-50mm.

- Two strips of tapestry from unknown origin sewn to bottom of patch #1, to simulate border and frame, but no galloon.
- No galloon present on bottom of patch #7.



Figure 37: Clockwise from left: Panel_3_007.JPG, Panel_3_008.JPG & Panel_3_009.JPG

Condition Observations

- The tapestry was very dark and dirty, owing to its position above the open fire. One exception to this rule was the left edge area, which was lined with a strip of linen-like material to the rear, and noticeably cleaner and brighter due to the lining having absorbed a great deal of the airborne dirt particles 'filtered' by the tapestries in unlined areas.
- As already noted, the tapestry had been altered quite dramatically by the removal and reattachment of sections, and by the insertion of some in-line and one overlapping patch. In general though the seams between all in-line sections appeared strong enough to bear their own weight. The seam to the right edge of patch #3 had suffered some separation from patch #4 (Figure 38). This was due to the tapestry having been stretched to fit as closely as possible (though still quite poorly) into the South West corner of the room, and loss of the brown wool weft towards the bottom of the patch. Nevertheless, all in-line seams were felt strong enough to be left intact during wet cleaning.
- The condition of the tapestry was generally poor, with weakness in, and losses to the wool weft, particularly in the dark brown areas. Like on #1 'The Boat Scene' and others, this was felt to be due to a combination of photochemical deterioration (though this would arguably be less pronounced on this tapestry due to its position in the South West corner, mostly protected from direct sunlight) and natural degradation of the heavy metal dyeing mordants. The silk weft on this tapestry was also found to be quite dry and powdery, with quantities of loose silk fibre fragments found attached to the rear of the panel during vacuuming.



Figure 38: Panel_3_011.JPG

- A series of three overlapping patches, cut from tapestry or tapestries of unknown provenance had been stitched to the rear of this panel. The three applied to the top, proper left corner of patch #1 (Figure 39) overlapped the seams of this in-line patch, but sat beneath the lining strip to the left edge of the tapestry. These patches, intended to support and disguise some damage to the tapestry visible from the front, must therefore have been applied after the tapestry was altered with the reinsertion of patch #1, and before the linings were applied. This was felt to lend some support to the theory that this tapestry had hung in another location for some time (hence the damage requiring support) prior to being moved to its South West corner location.
- A fourth overlapping patch to the rear of the tapestry (also cut from a tapestry whose origins were not clear) was applied to support and/or disguise another area of damage, above the top, proper right corner of patch #1 (*see photograph Panel_3_014.JPG*).
- A number of areas of old and inexpert repair stitching were also noted on this tapestry. This again was felt to give weight to the supposition that the tapestry was already aged by the time it was hung in its South West corner position.
- The tapestry was not found to be suffering as badly from large, gaping slits as some of the others in the Yellow room set, though some small slits were noted in the condition assessment.
- A small quantity (4 or 5) of Silverfish (*Lepisma saccharina*) casts were found behind the tapestry, in the area of the damaged seam between patches #3 and #4 (Figure 40).










Figure 39: Panel_3_012.JPG










Figure 40: Panel_3_013.JPG

Condition Assessment

	Description	Size (W x H)	Location
	Crude repair stitching across slit in dark brown thread.	5 x 3cm	Within border, SW corner of room
P3-1-Rs			
	Bare & broken warps in an area of dark brown wool weft, exposing lining beneath	13 x 6cm	Bottom left corner of main field
P3-2-BW			
	Area of small slits and some bare warps in dark brown wool areas	30 x 21cm	Left side of main field, around horse's tail
P3-3-Sp+BW			
	Area of bare warps in dark brown wool weft	5 x 10cm	SW corner of room, adjacent to leftmost horse's rear leg
P3-4-BW			

	Description	Size (W x H)	Location
	Differential discoloration and/or dirt levels between lined (left) and unlined areas in SW corner of room	-	Leftmost horse's cloak
P3-5			
	Area of bare warps in a silk weft highlight area, with some evidence of old repair in the form of couching down to another fabric layer beneath	2 x 15cm	Leftmost horse's front right leg (above patch #9)
P3-6-BW(a) P3-6-BW(b)			
	Area of bare warps in brown wool weft section, + two crude darned repairs	32 x 22cm	Leftmost horse's neck
P3-7-BW+Rs			

	Description	Size (W x H)	Location
	Area of crude repair stitching	18 x 28cm	Leftmost horseman's leg
P3-8-Rs			
	Area of bare warps with poor quality repair stitching above	12 x 13cm	Tasselled breast collar to central horse's neck
P3-9-BW+Rs			
	Bare & broken warps, with frayed edges	8 x 2.5cm	Leftmost horse's front leg (left corner of mantel above fire)
P3-10-BW+F			
	Bare warps in brown wool weft area, + unsightly repair stitching in light brown thread	18 x 17cm	Around rightmost horse's tail
P3-11-BW+Rs			

	Description	Size (W x H)	Location
	Open seams, bare warps in brown wool area, clumsy repairs and frayed/brown warps	6 x 52cm	Seam between patches #2 and #3
P3-12-BW+Rs			
	Hole to top right corner of patch #5 seam, and paint deposits along right edge of tapestry abutting window reveal	2 x 26cm	Left of window reveal, above top right corner of patch #5
P3-13-H+F+P			
	Fraying to bottom edge of galloon	21 x -cm	Bottom left corner (to left of patch #9).
P3-14-F			



Panel #4A: 'Border Piece Left'

"A narrow band of tapestry consisting of a border and a small section of main field. This piece may be the left hand border of tapestry 3."

General Observations

A partial panel composed only of a left border (with associated frame) on the West wall, and a very narrow section of main field on the North. The border appeared to match that of #3 'The Military Camp', depicting flowers, human figures and exotic birds, surrounding roundels illustrating various scenes. When laid flat, it was found that these tapestries did indeed match one another, with no loss along the cut edges (Figure 30). As previously mentioned this might suggest that #3 'The Military Camp', with its once large removed section, originally hung adjoining this narrow panel on the North wall, around the early fireplace.

As on the other Yellow room tapestries, this piece had been attached to the wall with iron nails in the top and bottom edges, and along the left edge where the tapestry abutted the window reveal. There was also a vertical line of nails on the North wall, fitted into the North West corner of the room.

Like its pair, #3 'The Military Camp', this tapestry featured a lining, which appeared to be of linen (*see photograph Panel_4A_003.JPG*). As on 'The Military Camp' this lining had had its cut edges turned under before being whip-stitched to the rear of the tapestry. The seam allowances to fit the tapestry to the walls were then turned. The fact that neither the linings on this tapestry, nor on #3 'The Military Camp' showed evidence of having been cut through when the original tapestry was divided indicated that the lining post-dated this alteration.

A narrow in-line patch had been stitched into the left edge of this tapestry, with a seam allowance of approximately 10mm. This appeared to have been cut from a tapestry of the same set, since the frame motif matched (a design of stylised tulips which may once have been pink facing towards the main field, on a blue ground). Some level of care had also been taken to disguise the insertion of this patch, by attempting to 'marry up' certain details of the design such as the outer edge of the border roundel to the bottom left corner (Figure 41). There appeared to be no seam allowance made to the top of the patch. Rather, the top edge had been slotted beneath the adjoining tapestry, which was then stitched down over it (Figure 42). The lining was stitched down to this patch, indicating that this repair was made before the tapestry was lined, perhaps in a systematic attempt to refurbish (through repair and lining) the original Military Camp tapestry as a whole, before it was moved and/or re-hung.



Figure 41: Panel_4A_002.jpg



Figure 42: Panel_4A_004.JPG

Left edge:

- Original galloon present.
- Galloon folded under after lining applied, to fit tapestry neatly up to edge of window reveal. Folded allowance was therefore uneven in width due to walls being out of plumb (Figure 43, left).

Top edge:

- Original galloon present, but very badly damaged.

Right edge:

- Raw cut edge, previously joining left edge of #3 'The Military Camp'.
- Turned under by approx 10-15mm and stitched to #4 'The Seated Lady' using brown linen thread in a ladder-style stitch.
- Edge was convex in profile, indicating potential stress put on the weave by attachment to the adjoining tapestry (Figure 43, right).

See photograph Panel4A_to_Panel4.JPG.

Bottom edge:

- Original galloon present, except to bottom edge of in-line patch which had a raw cut edge.

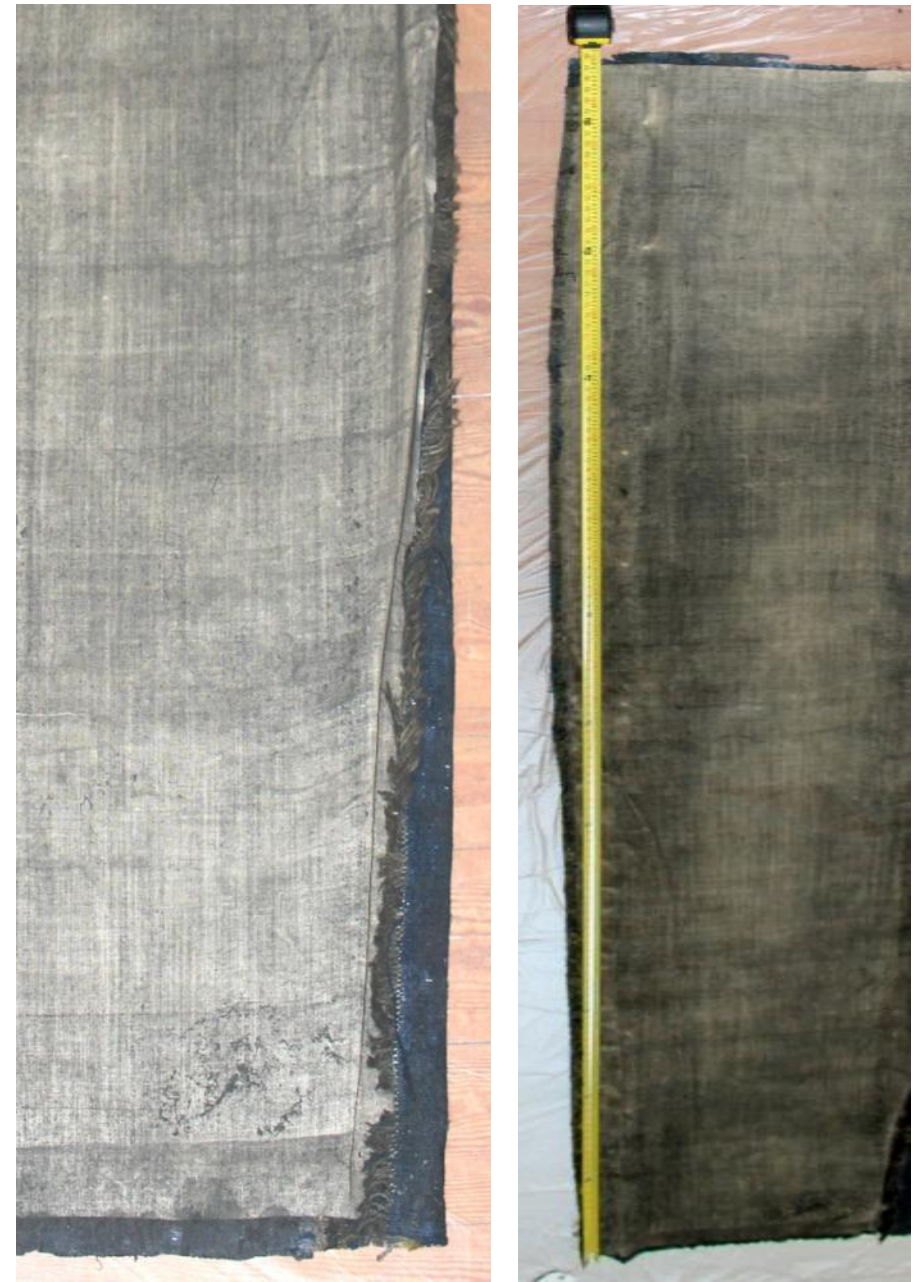


Figure 43: (L) Panel_4A_005.JPG, (R) Panel_4A_006.JPG

Condition Observations

- The general condition of this tapestry was fairly good, without the large and prominent losses noted on others in the room. Like #3 'The Military Camp' to which it originally belonged, this panel had been protected from direct sunlight for the most part by its position in one of the two darkest corners of the room. Some protection was also offered from behind by the tapestry's lining, which had prevented some of the airborne dirt particulates 'filtered' by the tapestries from settling directly on the surface. The tapestry did still show some general level of dirt and discolouration however.
- As already noted, the top galloon was in a very poor condition on this tapestry, possibly as a result of pest activity. Some effort appeared to have been made to perform a crude repair with large diagonal stitches in this area in the past, but this too had degraded (Figure 44).
- A series of three stitched repairs (Figure 45) had been carried out beneath the folded seam allowance to the left edge, towards the top of the tapestry. These were stitched in a dark brown thread, and had been made through the tapestry and lining together. They were therefore recorded and cut through when the lining was removed.










Figure 44: Panel_4A_007.JPG



Figure 45: (Top to bottom) Panel_4A_008.JPG, Panel_4A_009.JPG, Panel_4A_010.JPG

Condition Assessment

	Description	Size (W x H)	Location
	Small hole with dirt-darkened edges, possibly pest damage	1cm ²	Narrow strip of main field, approx halfway up
P4A-1-H			
	Bare warps in brown wool area of frame	Approx half height of frame	North west corner of room (left inner frame)
P4A-2-BW			
	White paint deposits to galloon from skirting board having been painted	Full width of panel	Bottom edge
P4A-3-P			
	Series of small slits and weak slit stitching	18 x 12cm	Bottom left roundel
P4A-4-Sp			

	Description	Size (W x H)	Location
	Open slit to galloon, with stitched repair	4.5 x –cm	Left galloon, approx. halfway up
P4A-5-Sp			
	Area of small slits	19 x 26cm	Within roundel depicting a building on fire
P4A-6-Sp			
	Area of bare warps causing gaping and exposing lining beneath	9 x 3cm	Beneath roundel depicting a building on fire.
P4A-7-BW			



Panel #4: 'The Seated Lady'

"The tapestry is hung on the North wall, and depicts a seated lady and three other figures in a rural setting. The left hand border is integral to the main field, but the right hand border is part of a different tapestry of inferior quality."

General Observations

A partial panel, cut from the left side of a once larger tapestry, this piece hung on the North wall, adjoining the two border pieces: #4A on the left and #4B on the right. The border of flowers, fruits, cornucopia and tasselled swags confirmed it as being a part of the Trojan Wars series, and as described in an earlier section, when laid flat this tapestry was found to be the left half of #2B 'The Trojan Horse' (Figure 46). The tapestries had been cut cleanly just to the right of the original central point with no apparent losses to the design before being hung on opposite sides of the room, facing one another. The original tapestry was approximately 4m wide. The female figure seated in the foreground to the left of the tapestry may depict Cassandra, observing the emergence of Greek soldiers from the Trojan Horse as she had prophesied.

There seemed to have been some attempt to create a visually pleasing look to the North wall, with two panels being made to appear as a pair, hanging centrally within each half of the interrupted wall. By dividing 'The Seated Lady' and 'The Trojan Horse' and hanging the former on the left half of the North wall, with a substitute border (from another tapestry) inserted to its right edge, this tapestry was made to appear to be a full panel, and a visual 'mirror' to #5 'The Riding Men', thus giving the North wall a more symmetrical aesthetic 'flow'. The use of the remaining portion (#2B 'The Trojan Horse') of the once larger tapestry on the South wall could be said to



Figure 46: Panel_4_002.JPG

have been a less important consideration when the scheme was created, if it is assumed that the room's large bed was always positioned against this wall, disguising the visually disturbing seam created between #2A 'The Fountain' and #2B.

On its removal from the wall, the bricked-in fireplace with painted Trompe-l'œil surround previously referred to was discovered (Figure 47). This was felt to perhaps match the painted scheme found running across the top of the South wall (Architectural Paint Research may confirm or disprove this). Verbal information from the Doddington Hall staff suggested that the chimney breast on which the fireplace sat had once been much deeper, but that the wall to the right of it had been moved forwards (into the Yellow bedroom) from the adjoining first floor drawing room, and the then disused fireplace decommissioned. These renovations were almost certainly carried out at the same point as, or prior to the tapestries being installed in their current configuration in the Yellow bedroom. As already noted panel #3 'The Military Camp' may once have hung around this fireplace, and if so was presumably moved at the same, or at least a similar point in history. Informal consultation with an architectural specialist suggested that the exposed bricks were laid in Common, or 'American' bond which was uncommon in England. Their header to stretcher ratio of 2:1 and pinkish-red colour suggested that they dated from after the mid-18th century. More specifically, an Act of Parliament passed in 1803 in response to wild variation in brick size caused by an earlier brick tax set the maximum size of bricks to 10 x 5 x 3 inches. These dimensions were comparable to the size of the bricks used to close the early fireplace (approximately 9½ x 4½ x 3 inches, with some variation which pointed to a non-industrialised manufacturing process), potentially suggesting that the tapestries were perhaps installed later than first thought (1762), or at least that the hanging scheme was revisited sometime after 1803, but before 1840 when a further Act of Parliament set the required brick size to 9x4 ½ inches (Harrison, Unknown). Of course, it should be noted that changes in brick size to the



Figure 47: Panel_4_001.JPG



Figure 48: (L) Panel_4_003.JPG, (R) Panel_4_004.JPG

standards set by Parliament were only slowly adopted throughout the entire country, and so dating on this basis is not an exact science. Further archival and/or specialist research would be required to resolve these questions adequately and establish a firm timeline for the renovations to the Yellow bedroom.

As with the other Yellow bedroom tapestries, this panel was close-nailed to the wall along its top and bottom edges with iron nails which had in some cases become heavily corroded and embedded within the wooden batons. Unlike most other tapestries in the room though, this panel also featured three vertical lines of nails, at roughly equidistant points across the main field. Due to this difference in the hanging principle, and the previously mentioned attempt to create a visually pleasing effect to the scheme in this area, it was posited that perhaps the tapestries were hung (or re-hung) in this room as part of the renovations in which the early fireplace was removed, and that this tapestry was the first to be hung.

The seam between this tapestry and #4B 'Border Piece Left' had no seam allowance, the right edge of 'The Seated Lady' instead overlaying the border piece slightly. The raw edges were concealed behind a 25mm (1inch) blue tape with a pretty herringbone-style woven pattern (Figure 48, left). This tape was very badly deteriorated, especially in the top section, as was the stitching between the tapestries, and each one's raw edge, (Figure 48, right).

'The Seated Lady', like the other tapestries in the Trojan Wars set (#1, #2A, #2B and #5) had had the galloon removed from its bottom edge. Also as on these other tapestries (except #5 'The Riding Men' which had been treated differently) the bottom raw edge had been turned underneath by around 10-15mm, and faced by a 25mm (1inch) blue cotton tape.

This tapestry also featured lining 'straps' as had the others in the Trojan Wars set, along its top and left edges, and vertically through the main field. Each was approximately 40cm in width, and the top featured a hanging cord

which was felt to be early, as on its partner #2B 'The Trojan Horse'. The bottom edge of the vertical strip did not reach to the bottom of the tapestry, and was concave in profile due to its having been stretched when applied to the tapestry (Figure 50). The lining running vertically through the main field was found to have been marked with a black 'signature' of sorts, appearing to read '4MP' or some other combination of those characters (Figure 49). As with the mark on the lining of #3 'The Military Camp' this was stamped rather than woven, and was felt to perhaps denote a weaver or workshop, or an owner, though more research would be necessary to come to a more reliable conclusion. The linings from this tapestry were retained after being removed and vacuumed, and shipped to the De Wit facility for wet cleaning, as interesting specimens of potentially early 'strapping' and hanging cord systems.



Figure 49: Panel_4_006.JPG (see also Panel_4_007.JPG)



Figure 50: Panel_4_005.JPG

Left edge:

- Original galloon present.
- Turned under by approx. 10mm after linings applied, and stitched to #4A 'Border Piece Left' using a brown linen thread, in a ladder-style stitch.
- Additional, roughly square piece of galloon stitched to top left corner after linings applied, possibly to strengthen this area (Figure 51).

See photograph Panel_4A_to_Panel_4.JPG for seam.

Right edge:

- Raw cut edge, previously joining left edge of #2B 'The Trojan Horse'.
- No seam allowance made for joint to #4B 'Border Piece Right'. Edge was simply overlapped with this piece, and the raw edges faced with a 1inch blue tape featuring a woven herringbone design (Figure 48, left).

See photograph Panel4_to_Panel4B.JPG for seam.

Top edge:

- Original galloon present, but very badly damaged.
- Lined with an approx. 42cm deep strip of hessian-like fabric, featuring a hanging cord to the top edge (Figure 51) (*See also photographs Panel_4_009.JPG and Panel_4_010.JPG*).

Bottom edge:

- Original galloon removed.
- Raw edge turned under by approx. 10mm. Fold faced to front of tapestry with 25mm (1inch) blue cotton tape, as on #1, #2A and #2B.



Figure 51: Panel_4_008.JPG

Condition Observations

- The tapestry was found to be in a reasonably poor condition, with the right edge (adjoining #4B 'Border Piece Left') very poor. Though not to the same extent as #1 'The Boat Scene', there was loss through photochemical deterioration of the brown wool and lighter silk weft.
- The level of darkening and discolouration through ingrained and surface dirt was broadly comparable with most of the other tapestries in the room. Though this tapestry featured a lining strip running vertically through the main field (through the left arm of the man standing to the right of the primary female character) the differentiation in colour and dirt levels between this area and the unlined areas, as visible from the front (Figure 52), was not as pronounced as on other panels (for instance #3 'The Military Camp'). This may have been due simply to this tapestry's position, further from the room's open fire.
- Slit stitching to this tapestry was weak, and in some cases had failed altogether leaving gaping open slits, particularly in the top left quadrant.
- A single overlapping tapestry patch of unknown provenance had been stitched to the front of the tapestry, in the area above the seated lady's foot and with its warps running vertically (Figure 53). Since most other patches supporting or disguising areas of damage in the Yellow bedroom had been applied to the rear of the tapestries, it is possible that this patch was applied after the tapestry was hung.
- As was the case on the adjoining #4A 'Border Piece Left', the top galloon of this tapestry was in a very poor condition, with many areas of loss and frayed edges. This was potentially due to pest activity, evidence of moth and Silverfish having been found elsewhere in the room.








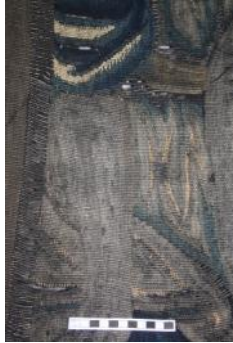


Figure 52: Panel_4_012.JPG









Figure 53: Panel_4_011.JPG

Condition Assessment

	Description	Size (W x H)	Location
	Overlapping patch stitched to front of tapestry, and applied with warps running in the wrong direction	5 x 5cm	Above seated lady's foot
P4-1-Rp			
	Large open slit between border and inner frame	28 x –cm	Below seated lady's feet
P4-2-Sp			
	Area of pulled threads + accumulation of dirt & dust to bottom edge of tapestry	Full width	Bottom border
P4-3			
	Small open slit between dark and lighter brown areas, exposing lining beneath	5 x –cm	Seated lady's skirt
P4-4-Sp			

	Description	Size (W x H)	Location
	Bare warps in an area of dark brown wool weft	6 x 19cm	Beneath seated lady's left arm
P4-5-BW			
	Bare warps and slits in an area of dark brown wool & cream silk wefts	21 x 37cm	Left of seated lady's arm
P4-6-BW+Sp			
	Area of bare warps and small slits to standing lady's sleeve, + 2 x holes with blackened edges to seated lady's head	31 x 26cm	Standing lady's sleeve / seated lady's face
P4-7-BW+Sp+H			
	Open slit (though not gaping) + small area of bare warps in a silk weft area	11 x 4cm	Beneath arm of standing man to right of seated lady
P4-8-Sp+BW			

	Description	Size (W x H)	Location
 <p>P4-9-BW</p>	Bare warps in silk and/or dark brown wool weft area	2 x 11cm	Peplum of man standing to right of seated lady
 <p>P4-10-BW+Sp</p>	Area of bare & broken warps, + slits	11 x –cm	Above & right of standing man's head
 <p>P4-11-F+RE</p>	Heavy fraying to ribbon facing overlapping joint between #4 and #4B + raw edge to #4B	Nearly full height	Seam of #4 and #4B
 <p>P4-12-BW</p>	Bare warps so heavily degraded around slit as to have caused gaping to occur	Unknown	Top left corner of inner frame
 <p>P4-13-BW+Sp</p>	Area of bare warps causing split	1 x 9cm	Foot of standing lady
 <p>P4-14-Rs</p>	Area of repair stitching in chestnut coloured thread	10 x –cm	Seated lady's chest



Panel #4B: 'Border Piece Right'

"The tapestry is hung on the North wall, and depicts a seated lady and three other figures in a rural setting. The left hand border is integral to the main field, but the right hand border is part of a different tapestry of inferior quality."

General Observations

In similar fashion to #4A 'Border Piece Left' this tapestry on the North wall was a partial panel, composed only of the border, inner and outer frames of an unknown tapestry. Without the original galloons for reference (the top galloon being a replacement, cut from an unknown tapestry) it was not possible to ascertain whether this border piece originated from the left or right of its original panel. The border design of this piece appeared to match that of #5A 'The Bearded Men', depicting flower-filled fluted urns with tassels hanging from the handles. This was thought to be the third distinct scheme of tapestries present in the Yellow bedroom.

As noted previously, there seemed to have been some attempt to create an aesthetically symmetrical appearance to the North wall, by inserting this partial tapestry as a substitute border for the cut-down #4 'The Seated Lady' and thus making it appear a full tapestry of similar dimensions to #5 'The Riding Men'.

This tapestry was attached to the wall with a line of nails along its top and bottom edges. The left edge ran underneath #4 'The Seated Lady' by approximately 5 to 10mm. The raw edges of each of these panels were disguised by the badly degraded herringbone tape facing already described (Figure 54). The right edge of this panel was stitched to #5 'The Riding Men', with the seam running roughly in line with the corner of the early chimney



Figure 54: (L) Panel_4B_003.JPG, (R) Panel_4B_004.JPG

breast. Once this tapestry was detached from the wall it was discovered that it actually overlapped #5 'The Riding Men', which was attached to the wall with a vertical series of nails through its left edge (Figure 55). Panel #5 'The Riding Men' must therefore have been hung before #4B, with the two being sewn together whilst *in situ* on the wall.

This tapestry incorporated a series of in-line patches, which appeared to have been inserted in such a way as to not disrupt the visual 'flow' of the design elements across the top of the North wall (*see photograph Panel_4B_006.jpg*). Four separate in-line patches – a piece of border and three narrow pieces of frame – had been inserted into the top portion of the panel, with the warp running in the wrong direction. The lower edge of these ran beneath the top edge of #4B, with the raw edge of the latter being whip-stitched down (Figure 56). A section of galloon had been cut and crudely applied overlapping the top edge of these in-line patches. The bottom galloon to this panel had also been removed, and replaced with a strip of tapestry which was faced to the front bottom edge with a 25mm (1inch) blue ribbon in the same manner as other tapestries in the room. The warp ran in the correct orientation on this replacement galloon piece. All of the in-line patches described were cut from tapestries of an unknown provenance.

Like others in the room, the tapestry featured a strip of lining approximately 38cm wide running from its top to bottom edges. The right edge of the tapestry had been turned under by 10-15mm before the lining was applied (Figure 55), indicating that the lining was contemporary with the tapestry having been hung, and not with it having been woven.



Figure 55: Panel_4B_001.JPG



Figure 56: Panel_4B_002.JPG

Left edge:

- No galloon present.
- Not turned under. Slipped underneath #4 'The Seated Lady' by approx. 5-10mm. Raw edges disguised by facing with 25mm (1inch) blue tape decorated with a self-woven herringbone pattern.

See photograph Panel_4_to_Panel_4B.JPG for seam.

Right edge:

- No galloon present.
- Turned under by approx. 10-15mm before lining applied.
- Folded edge abutted to left edge of #5 'The Riding Men', probably after hanging, and stitched with a brown linen thread in a ladder-style stitch.

See photograph Panel4B_to_Panel5 for seam.

Top edge:

- Replacement galloon applied to front, overlapping top edge of in-line patches.
- Galloon very badly deteriorated, possibly by pest activity (Figure 57).

Bottom edge:

- Original galloon removed.
- Strip of tapestry cut from frame area stitched to bottom raw edge in place of galloon.
- Bottom edge faced to front of tapestry with 25mm (1inch) blue cotton tape, as on #1, #2A, #2B and #4.



Figure 57: Panel_4B_005.jpg

Condition Observations

- The tapestry was in a poor condition, with the left edge particularly weak and with a great deal of fraying to the wefts.
- The seams between the in-line patches very also weak, with the stitching having failed and bare warps present, particularly in the dark brown sections (Figure 58).
- As on the adjoining tapestry, #4 'The Seated Lady' this panel had fairly advanced deterioration of the dark brown wool and lighter silk weft areas through light and chemical damage.
- The level of darkening and discolouration through ingrained and surface dirt was broadly comparable with most of the other tapestries in the room.
- The section of galloon cut from another tapestry and applied to the top edge was in a very poor condition, with a 'moth-eaten' appearance indicative of possible pest activity (Figure 57). No shed casings or similar evidence were noted in the immediate area, but evidence of Silverfish and moth had been identified elsewhere in the room, which had been treated with an airborne fumigant immediately prior to the project.



Figure 58: Panel_4B_007.JPG

Condition Assessment





	Description	Size (W x H)	Location
 <p>P4B-1</p>	Bottom edge of tapestry extremely dirty and dusty	Full width	Bottom edge
 <p>P4B-2-BW</p>	Bare warps in brown wool weft areas	22 x 55cm	Around vertical centre of panel
 <p>P4B-3-BW+Sp+RE</p>	Bare warps, splits where stitching failed and raw edges between in-line patches	--	In-line patches to top section
 <p>P4B-4-RE+F.JPG</p>	Raw edge stitched down over lower edge of in-line patches	--	In-line patches to top section



Figure 59: Panel_5_001.JPG

Panel #5: 'The Riding Men'

"The tapestry hangs on the North and East walls, and depicts men on horseback in the thick of battle."

General Observations

A full panel, hanging predominantly on the North wall, but with a small section extending around the corner onto the East wall where it was anchored behind the decorative doorframe moulding. The border featured the same fruit, flower and cornucopia motifs as panels #1, #2A, #2B and #4, marking it as a part of the Trojan Wars series – the primary set of tapestries in the Yellow bedroom.

The tapestry depicted two soldiers on horseback with their swords drawn in combat (Figure 59). The leftmost man, in the foreground, was shown wearing the loosely draped kilt which seemed to be shared by other citizens of Troy in the series (for instance the figure potentially identified as Cassandra and her attendants in #4 'The Seated Lady'). In contrast the man in the middle ground to the right was shown wearing the 'mitra' (a guard worn about the waist, comprising of individual metal plates hanging from a belt) of the Greek forces. The single combat scene being shown was presumably – given its being important enough to depict on a tapestry – between one Trojan and one Greek hero, and could therefore feature either Paris (in the foreground) and Menelaos, Hektor (in the foreground) and Ajax, or Hektor and Achilles (Cartwright, Trojan War, 2013).

As with some others in the Trojan Wars set (#2B 'The Trojan Horse' and #4 'The Seated Lady'), this tapestry featured lining strips and an earlier system of hanging, in the form of a cord attached at regular intervals along the top edge. The linings on this particular panel featured along the top, left and

right edges, and vertically through the centre of the main field (Figure 61). As on #2B 'The Trojan Horse' and #3 'The Military Camp' particularly (and less so on #4 'The Seated Lady'), there was a discernible difference in dirt and discolouration levels in the area of the central lining strip on this tapestry (*see photograph Panel_4+4B+5.JPG*). There was no lining to the bottom edge. The lining strips to the left and right edges appeared to have been cut shorter than their original length, with raw edges to the bottom of each. Furthermore, the central strip appeared to have been stretched when it was attached, and had pulled the tapestry warps crooked, causing distortion to the bottom inner frame (Figure 61) and a 'rippled' effect visible from the front (Figure 60).

A large in-line patch had been inserted to the bottom right corner of the tapestry, with some effort apparently made to 'marry up' the design and



Figure 60: Panel_5_003.JPG



Figure 61: Panel_5_002.JPG

NB. Panel #5 still attached along its proper left edge to panel #4B in this photograph. This seam was later undone to facilitate efficient recording and wet cleaning.

reduce the aesthetic disruption of the repair. The exact provenance of this patch was not known, but it was perhaps cut from another of the Trojan Wars tapestries, since the patch featured a motif not dissimilar to that immediately below the vertical roundels in this set (Figure 63). Though inserted into the left border area, the patch appeared to originate from a right hand border, since it featured a part of the inner frame (woven to resemble a wooden frame, and quite distinctive with regular diagonal lines breaking up the design) to its left edge. A number of overlapping patches to the rear were also a feature of the lower section of this tapestry, and are described in greater detail in the following section.

As with all other tapestries in the Trojan Wars set, the bottom galloon of this panel had been removed. It was not replaced with another strip of tapestry in this case however, but rather by a narrow strip of a closely woven beige fabric, resembling upholsterer's webbing tape (Figure 62). This was attached with the warps running vertically, and only extended towards the left edge as far as the in-line patch. It must therefore have been attached after this repair was carried out.



Figure 62: Panel_5_005.JPG

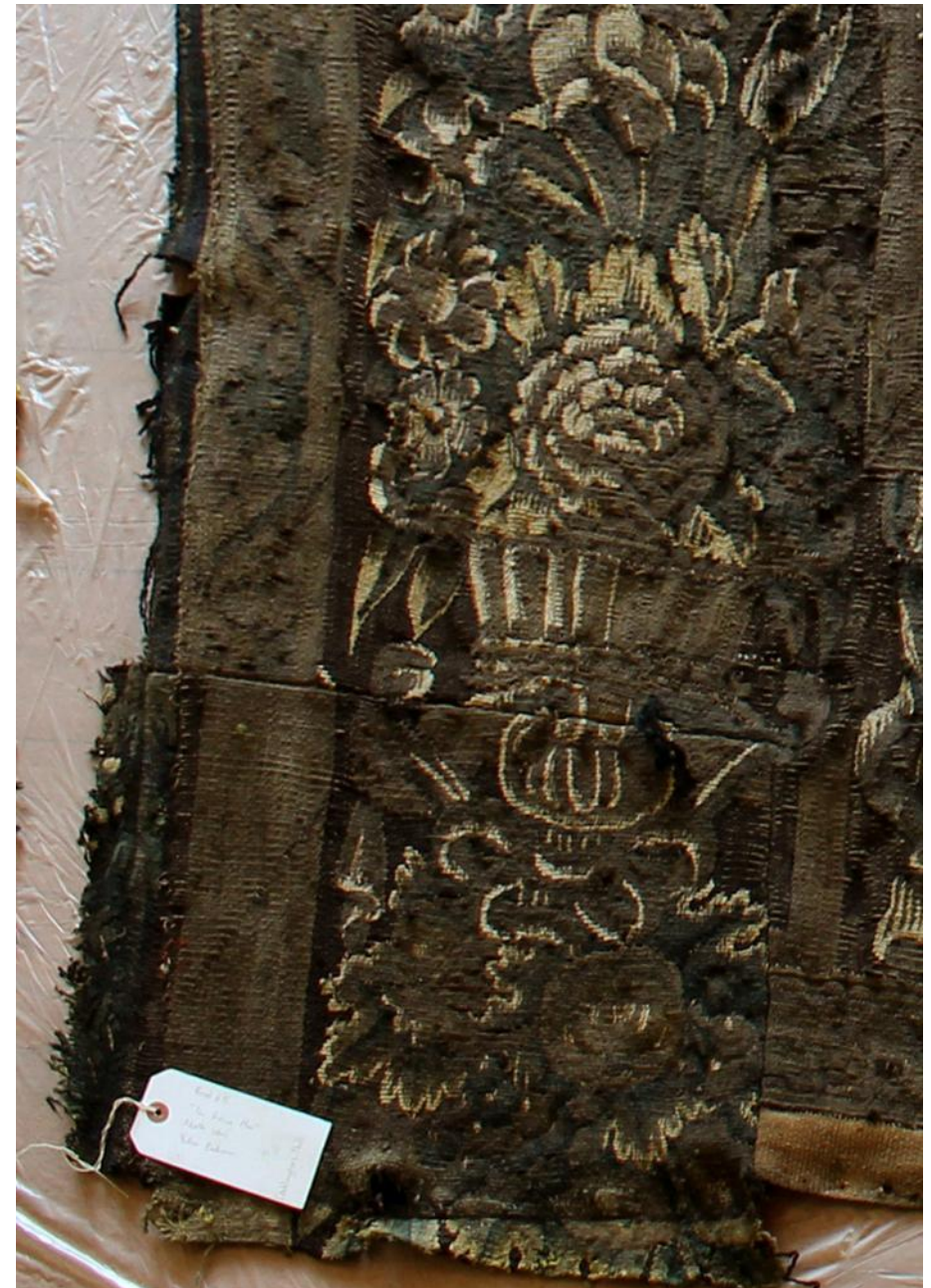


Figure 63: Panel_5_004.JPG

The tapestry was close-nailed to the wall on its left edge beneath #4B 'Border Piece Right', which was then stitched to this tapestry whilst both were *in situ*, in a seam roughly following the external return of the early chimney breast (see photograph [Panel4B_to_Panel5.JPG](#)). There were also nails along the top and bottom edges, and for the full height of the tapestry in the North East corner of the room. Additional, partial height lines of nails were a feature at the external and internal returns of the early chimney breast, beginning at the cornice and ending at a distance of approximately 210cm from the skirting. The tapestry was not fitted at all well into the internal corner of the chimney breast however, with a fairly pronounced curvature at this point, which could prove particularly challenging during reinstatement (Figure 65).

An area of bare warps to the right outer frame had been pushed aside to accommodate a small light switch. This was marked for later reference with tacks in a yellow polyester thread (see photograph [Panel_5_007.JPG](#)). A small, roughly semi-circular loss in the tapestry to the right edge, which was obscured until the tapestry's removal from the wall, was found to have been cut deliberately to allow the lower portion of the right edge to slip beneath the doorframe, while the portion above the door was turned back to form the seam with #5A 'The Bearded Men'.

Graffiti made in an unknown black medium, and appearing to show the name 'Jn^o [John] Chap' was discovered on the wall behind this tapestry (Figure 64).

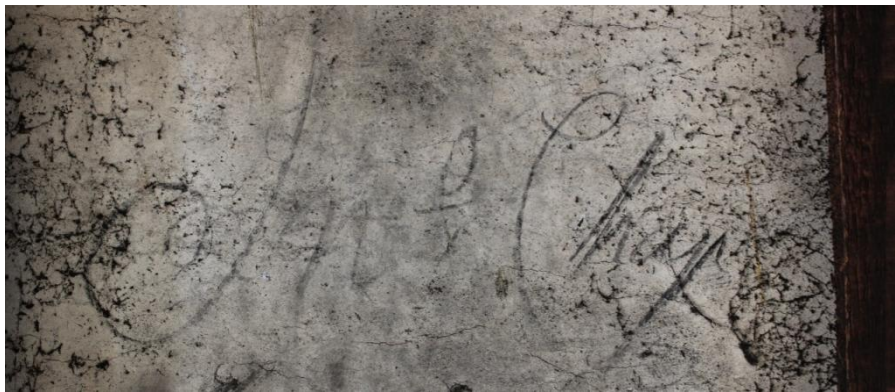


Figure 64: [Panel_5_010.JPG](#)

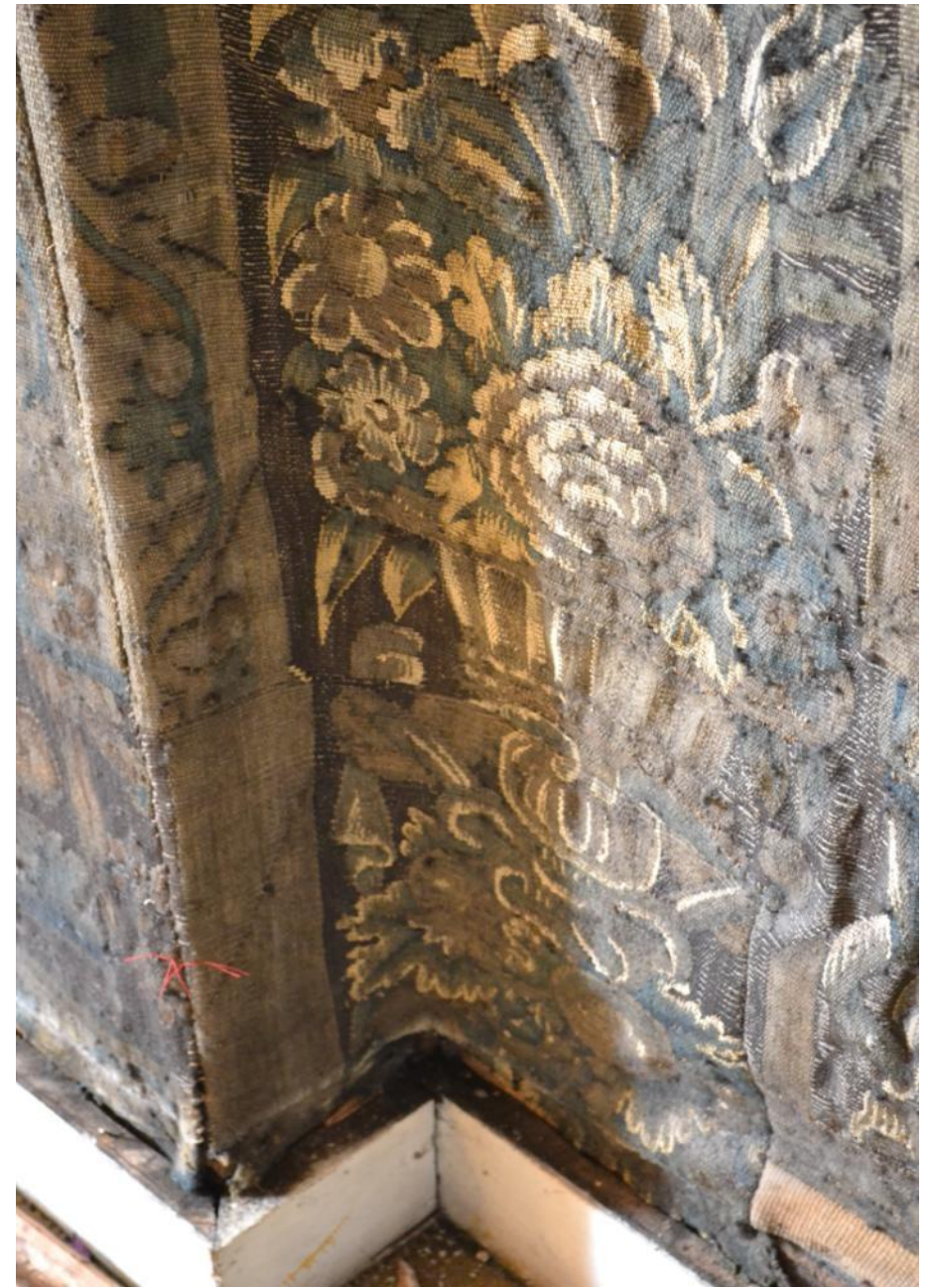


Figure 65: [Panel_5_006.JPG](#)

Left edge:

- Lined for partial height with approx. 38cm wide strip of fabric.
- Original galloon present though cut narrower than full width at a point approximately 181cm from the top edge (Figure 66). Lining also cut down, so must have been applied before alteration made.
- Turned under by between 60 and 115mm (discrepancy due to deliberate narrowing of galloon), also after lining applied.
- Slipped underneath right edge of #4B 'Border Piece Right' and nailed to wall at external corner of early chimney breast (Figure 55).
- Folded edges of #4B and #5 stitched together with brown linen thread in a ladder-style stitch after hanging, with seam roughly following external corner of chimney breast feature.

See photograph Panel_4B_to_Panel_5.JPG for seam.

Right edge:

- Original galloon present.
- Lined for partial height with approx. 39cm wide strip of hessian.
- Not turned under for height of doorframe; edge slipped flat beneath decorative wooden moulding.
- Turned under above the height of doorframe by 15-80mm, after linings applied.
- Folded edge above doorframe stitched to #5A 'The Bearded Men' in brown linen thread.

See photograph Panel5_to_Panel5A.JPG for seam.

Top edge:

- Original galloon present.
- Lined with approx. 41cm deep strip of fabric featuring a hanging cord to the top edge. Lining finished neatly at top left and right corners (Figure 67).

Bottom edge:

- Original galloon removed.
- Strip of closely woven fabric resembling webbing tape stitched to bottom raw edge in place of galloon, up to seam with in-line patch.



Figure 66: Panel_5_001.JPG



Figure 67: Panel_5_008.JPG

Condition Observations

- The tapestry was in a generally poor condition, and extremely dirty with a great deal of surface dust accumulation, particularly in the lower third.
- Like all of the other tapestries in the room there was significant weakness in the dark brown wool weft areas through light and inherent chemical deterioration of the dye. The shadows beneath the horses' bodies and shading to the inner frame were particularly badly affected, with large areas of bare warps.
- Slit stitching was weak, and had failed in a number of places, causing the tapestry to gape. The top edge of the main field and bottom border were especially weak, and like other tapestries in the room these areas were supported with a large, loose whip stitch before rolling for shipment to the De Wit facility.
- The top galloon was fairly 'moth eaten' as had been the case with all of the other tapestries on the North wall. This damage had been obscured behind the wooden moulding attached immediately beneath the cornice until the project began, which may have been a deliberate attempt to disguise the untidy galloon and offer the top of the tapestries additional support.
- A series of six overlapping patches had been stitched to the rear of the tapestry before it was hung (Figure 68 to Figure 70 – see Appendix 3 for corresponding locations, a-f). These were presumably to support and/or disguise existing areas of damage, and were of unknown provenance.
- The tapestry had a rippled appearance to its front throughout, possibly as a result of uneven tension during weaving (Figure 60).



Figure 68: (L) Panel_5_009a.JPG, (R) Panel_5_009b.JPG








Figure 69: (L) Panel_5_009c.JPG, (R) Panel_5_009d.JPG



Figure 70: (L) Panel_5_009e.JPG, (R) Panel_5_009f.JPG

Condition Assessment

	Description	Size (W x H)	Location
	Area of bare warp threads	13 x 28cm	Between the two horses' front hooves
P5-1-BW			
	Open slit with crude stitched repair to left side	20 x --cm	Below central roundel to bottom border
P5-2-Rs+Sp			
	Area of bare warps in brown wool weft, with crude attempts at stitched repairs	23 x 11cm	Area between left horse's front and right horse's back legs
P5-3-Rs+BW			
	Bare warp threads in brown wool weft area	21 x 7cm	Left soldier's kilt / top of horse's saddle
P5-4-BW			
	Area of very badly deteriorated bare warp threads, with crude attempts at repair stitching	30 x 25cm	Left border, near left horse's rear leg
P5-5-BW+Rs			






	Description	Size (W x H)	Location
	Two repaired slits to centre of roundel, plus bare warps around	30 x 65cm	Central roundel to left border
P5-6-BW+Rs			
	Large area of bare warps in dark brown wool weft section	20 x 48cm	Below left horse's reins & head
P5-7-BW			
	Open slit where blue and brown weft areas meet	10 x 0.5cm	Top edge of right horse's rein
P5-8-Sp			
	Large open slits	--	Top inner frame, just left of horizontal centre
P5-9-Sp			
	Two large open slits	--	Top outer frame, above right corner of inner frame
P5-10-Sp			



Figure 71: Panel_5A_005.JPG

Panel #5A: 'The Bearded Men'

"A fragment from the top right hand corner of a tapestry, having borders along the top and right sides only, the top border being pieced together and re-applied. Two figures are depicted looking to the left with smaller figures in the background."

General Observations

A partial panel, comprising of the top right corner only of what was once a larger tapestry, this piece hung on the East wall, filling in the space above the doorway. The piece was unlined. The border appeared to feature the same flower-filled urns as were seen on #4B 'Border Piece Right', perhaps suggesting that this had been purchased by Doddington Hall's owners as a full tapestry, and cut to fit the Yellow bedroom scheme as required. This would therefore make this the third, and least used, set of tapestries installed in the room. The theme of this set could not be determined.

The tapestry was close-nailed to the wall along its top edge, and along the top of the doorframe. There were no nails through the left or right edges, where the tapestry was stitched to #5 'The Riding Men' and #1 'The Boat Scene' respectively.

A number of other potential fragments from this tapestry were discovered during documentation and vacuuming. Patches #9 and #4 from panel #3 'The Military Camp' (#9 featuring legs, to the left of the fireplace and #4 featuring a man holding what appeared to be a heart, above the mantelpiece) were felt to have the same general appearance to the weave, the treatment of the scene and so on. Patch #9 in particular was felt to perhaps depict the legs of the bearded man in the foreground of this piece (see Figure 71, where the two pieces were placed in their approximate

alignments), since the position of the body was very similar, as was the treatment of the tabs to his chest armour (in #5A) and around the waist (in patch #9). There was clearly a fairly large area of loss cut from between the two pieces though, as to push the two cut edges together would truncate the man's body unnaturally. Since the original frame and border had been removed from patch #9 though, it was not possible to conclude definitively that it did have a relationship with this tapestry.

A further fragment from the original tapestry from which this panel was cut was discovered in those pieces brought out for examination from Doddington Hall's textile store during the project. This piece (Figure 72, left) was cut from a right hand border, featuring similar flower-filled urns and the same outer frame motif as this panel.

Apparently uniquely in the Yellow bedroom, this tapestry featured painted details to the faces of the figures depicted. The finer details of the eyes, noses, ears and moustaches of both men had been picked out in a dark grey or black paint (Figure 72, top right; *see also photographs Panel_5A_006.JPG and Panel_5A_008.JPG*). Testing revealed that the pigment used was fugitive in water⁴.

A large in-line patch, roughly in the shape of an inverted 'L' had been inserted into the right edge of the tapestry, with a smaller square in-line patch within its internal corner (Figure 72, bottom right). As had been a feature elsewhere in the room, these patches were inserted with a degree of sympathy for the aesthetics of the decorative scheme, with some care being taken to align similar parts of the design so that, at a glance, the seams would not be obvious. The patches appeared as though they may have been cut from another section of the same tapestry.

⁴ A cotton bud moistened with clean water was held onto a painted area for 1-2 minutes, after which a black discolouration was observed on the tip. The test was repeated on an unpainted area to prove that the discolouration observed was not merely water soluble surface dirt.



Figure 72: Clockwise from left: Panel_5A_003.JPG, Panel_5A_007.JPG, Panel_5A_002.JPG

Left edge:

- Raw cut edge, no galloon present.
- Turned under by approx. 10-50mm and stitched to right edge of #5 'The Riding Men' above the doorframe in a brown linen thread.

See photograph Panel_5_to_Panel_5A.JPG for seam.

Right edge:

- Raw cut edge, no galloon present.
- Turned under by approx 100mm and stitched to left galloon of #1 'The Boat Scene' above the doorframe in a brown linen thread, which was cut for a short distance to investigate the seam prior to the tapestries' removal (Figure 73).
- Fragments of a 25mm (1inch) blue cotton tape used to bind the edge discovered and left *in situ* as evidence of this edge treatment, which appeared peculiar to the Yellow bedroom tapestries (a similar practice appearing not to have been used in Doddington Hall's Holly bedroom, whose tapestries were conserved in a 2010 project).

See photograph Panel5_to_Panel5A.JPG for seam.

Top edge:

- Original galloon present.
- Row of nails driven through the galloon into the wall, behind wooden moulding below plasterwork cornice.

Bottom edge:

- Raw cut edge, no galloon present.
- Turned under by approx. 20-30mm, with a row of nails driven through the fold immediately, above the doorframe.



Figure 73: Panel_5A_009.JPG

Condition Observations

- The general condition of the tapestry was fair, and reasonably strong. Though the dark brown wool areas were weak they were not marked by the same heavy losses to the weft as the other Yellow room tapestries.
- The level of dirt to this tapestry was broadly comparable with all others in the room (except perhaps those immediately adjacent to the open fireplace), but the level of colour to the rear was still reasonably bright, even before vacuuming (Figure 75).
- A series of overlapping patches had been applied to the rear of the tapestry along its top edge (Figure 74 & Figure 76 – see Appendix 3 for corresponding locations, a-d). This was presumably an attempt to repair and reinforce this area before the tapestry was hung, particularly as it would be a weight-bearing area. With the exception of the broadly spherical-shaped patch, which was cut from the main field or border of a tapestry of unknown provenance, the patches were cut from a galloon area (also from tapestries of unknown origins).
- Three small losses were noted to the top edge of the tapestry. It was unclear whether these were deliberate, or the result of damage or deterioration (for instance pest activity). Each of the areas is marked on the drawing of this tapestry in Appendix 3, for reference.



Figure 74: (L) Panel_5A_010a.JPG, (R) Panel_5A_010b.JPG



Figure 75: Panel_5A_001.JPG



Figure 76: (L) Panel_5A_010c.JPG, (R) Panel_5A_010d.JPG

Condition Assessment

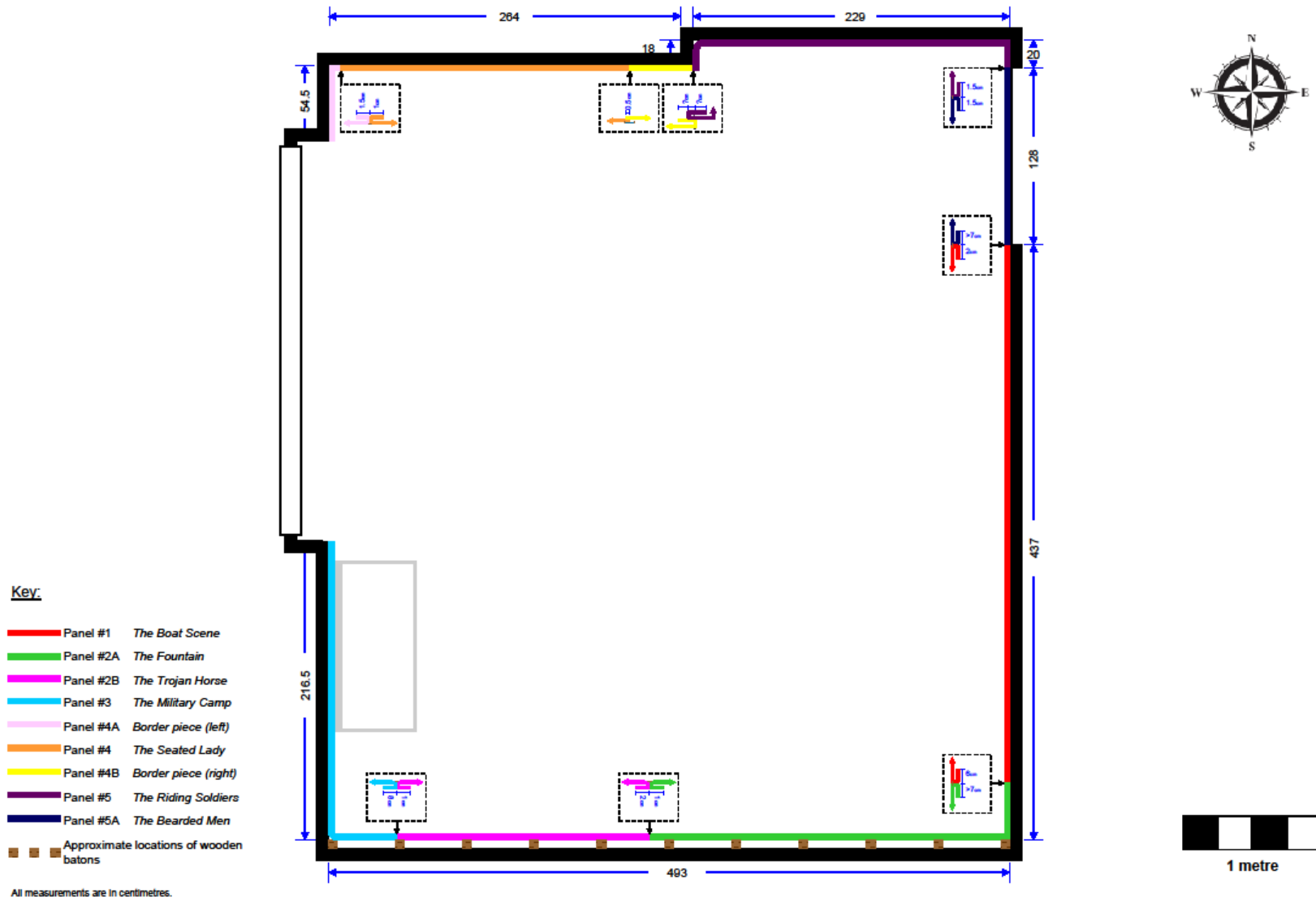
- Since the condition of this tapestry was reasonably good, aside from the general observations already given, an assessment of individual areas for concern was not deemed necessary given the project schedule.

Appendix 1: Yellow bedroom floor plan

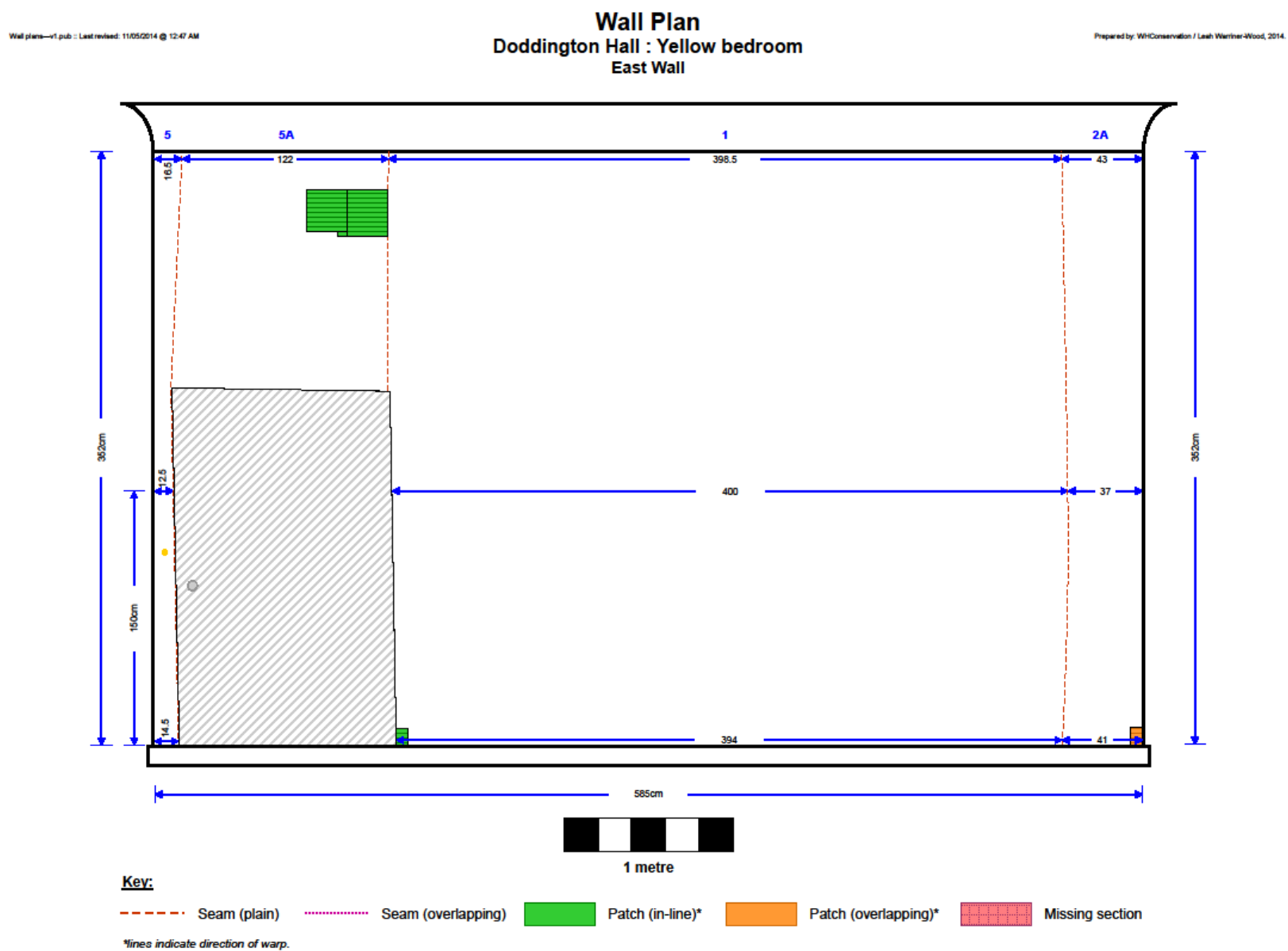
Wall plans—v1 pub : Last revised: 11/05/2014 @ 12:47 AM

Floor Plan
Doddington Hall : Yellow bedroom

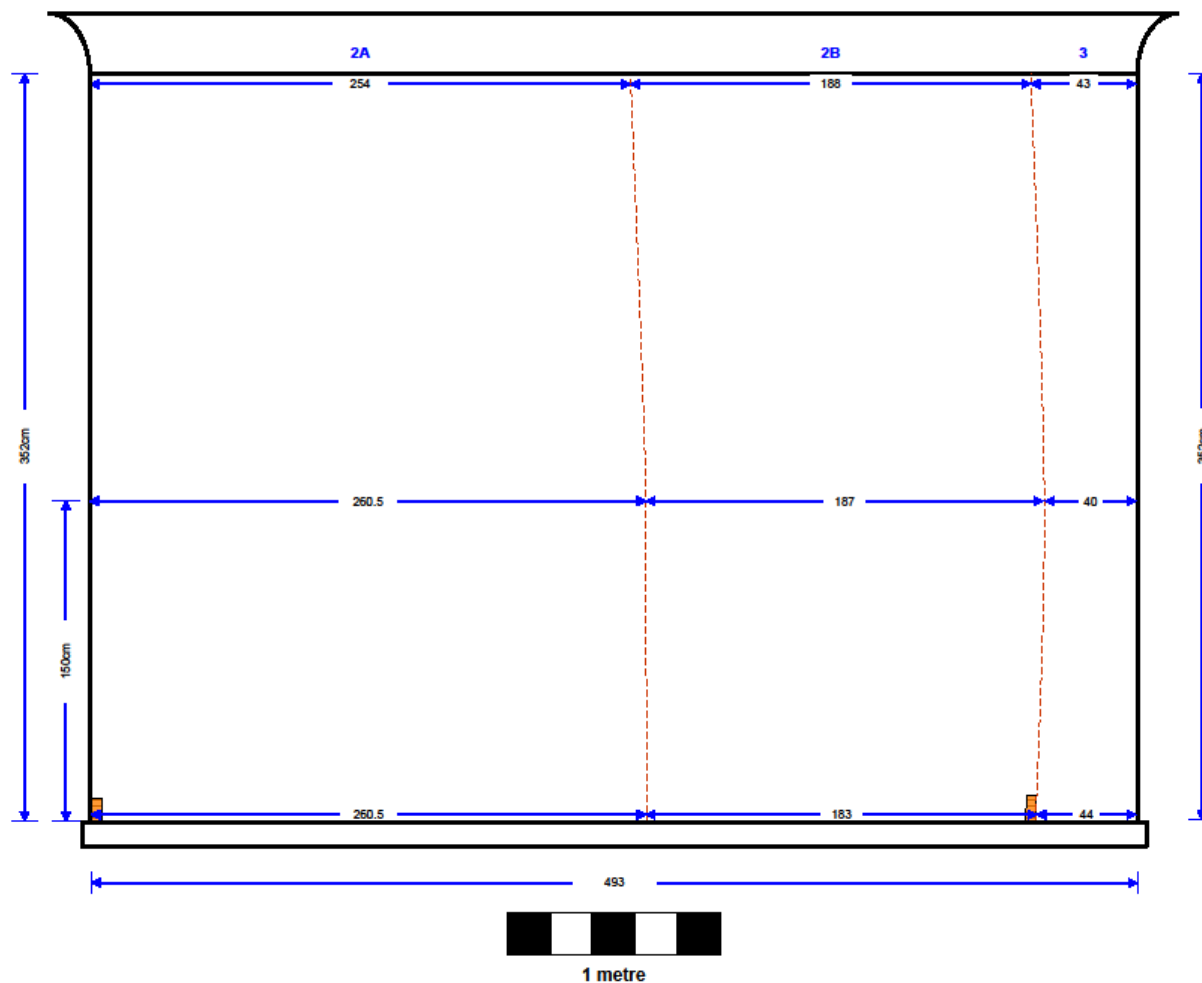
Prepared by: WHConservation / Leah Werhner-Wood, 2014.



Appendix 2: Yellow bedroom elevations, showing tapestries *in situ*



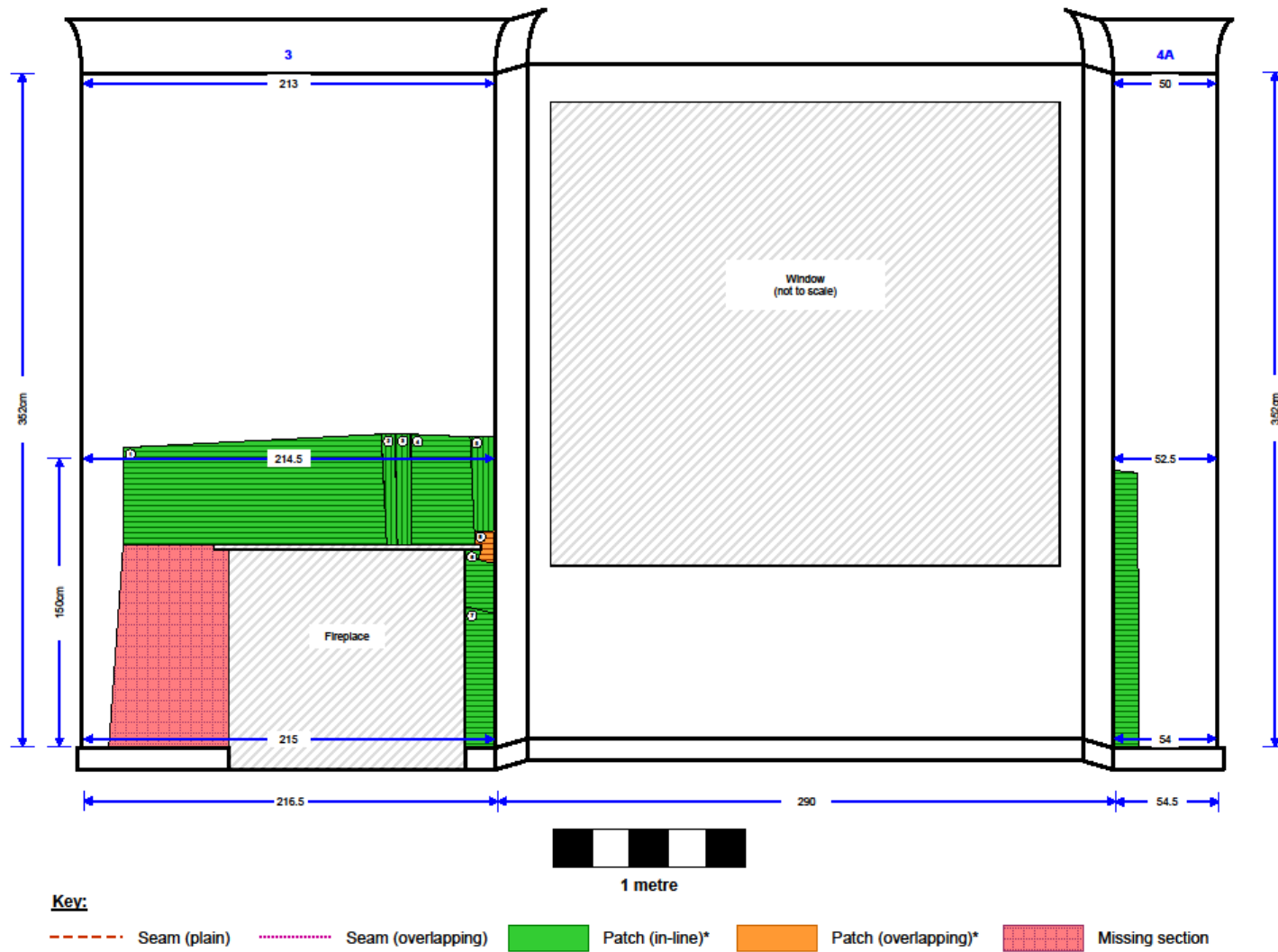
Wall Plan Doddington Hall : Yellow bedroom South Wall



Key:

--- Seam (plain) Seam (overlapping) [Green Box] Patch (in-line)* [Orange Box] Patch (overlapping)* [Red Hatched Box] Missing section

*lines indicate direction of warp.



*lines indicate direction of warp.



*lines indicate direction of warp.

Appendix 3: Tapestry elevations

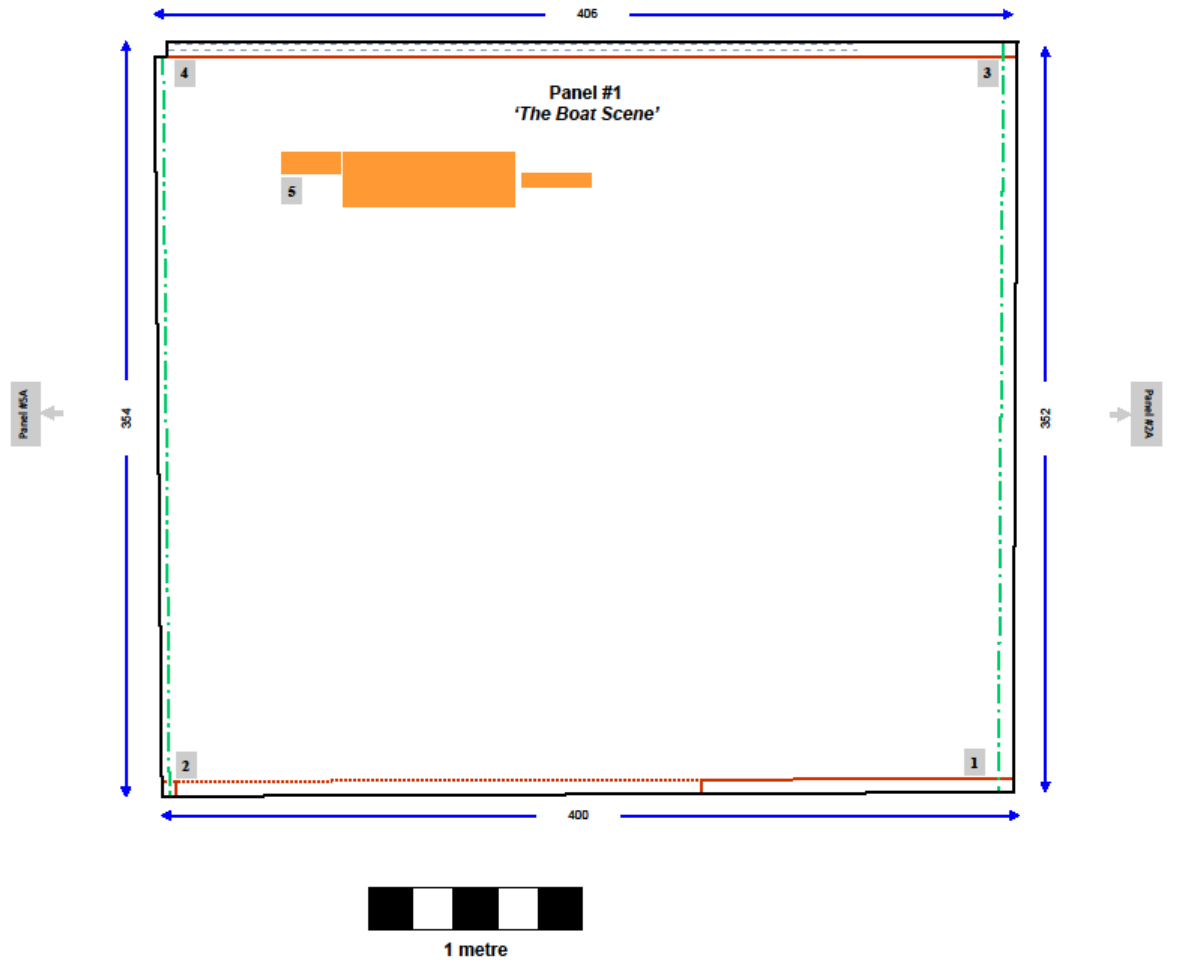
Tapestry Panel Dimensions—v1.pub :: Last revised: 16/07/2014 @ 10:53 PM

Tapestry Panel Dimensions Doddington Hall : Yellow bedroom East Wall

Prepared by: WHConservation / Leah Warriner-Wood, 2014.

Notes:

- 1 Bottom galloon removed & replaced with cut strip of tapestry (provenance unknown), where warp runs vertically.
- 2 Patch of replacement galloon to proper bottom left corner applied overlapping [1] to front. Warp runs horizontally.
- 3 Top galloon removed & replaced with folded strips of various blue fabrics. These whip-stitched along open edge to top raw
- 4 Replacement top galloon partially lined to rear with strips of hessian-like fabric where indicated on drawing. Hessian of various grades.
- 5 Three crumpled pieces of black Jersey-like fabric pushed between bare warps from front & roughly tacked in place.

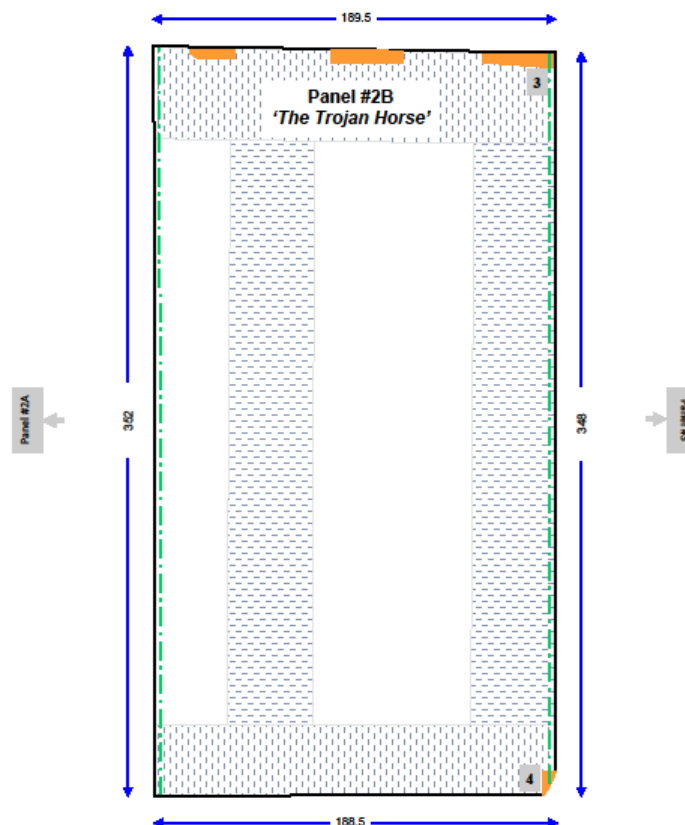


All measurements in centimetres.
All drawings show the tapestry oriented face up.

Tapestry Panel Dimensions Doddington Hall : Yellow bedroom South Wall

Notes:

- 1 Early hanging cord to top lining section. Thirty-nine blue thread attachment points spaced approx. 40-60mm apart, 10mm from top edge + seven blue wool 'tassels' pulled through lining from front of tapestry (15mm below cord, at 250-300mm intervals).
- 2 Bottom galloon removed. Remaining raw edge turned under to rear and bound with approx. 25mm (1inch) blue ribbon as on #2A 'The Fountain'.
- 3 Three overlapping patches stitched to rear along top edge. These cut from galloon of unknown provenance and applied with warp running vertically.
- 4 Small roughly triangular patch of lighter blue fabric applied to front of panel, to in-fill missing area of galloon in bottom right corner.
- 5 Cut edges of lining strips folded under throughout and tacked down with simple whip-stitch in light straw coloured (linen?) thread. Horizontal strips overlap vertical.
- 6 Main field depiction marries up with #4 'The Seated Lady'. Together these were originally a full tapestry panel with no losses at the cut edges.



1 metre

Key:

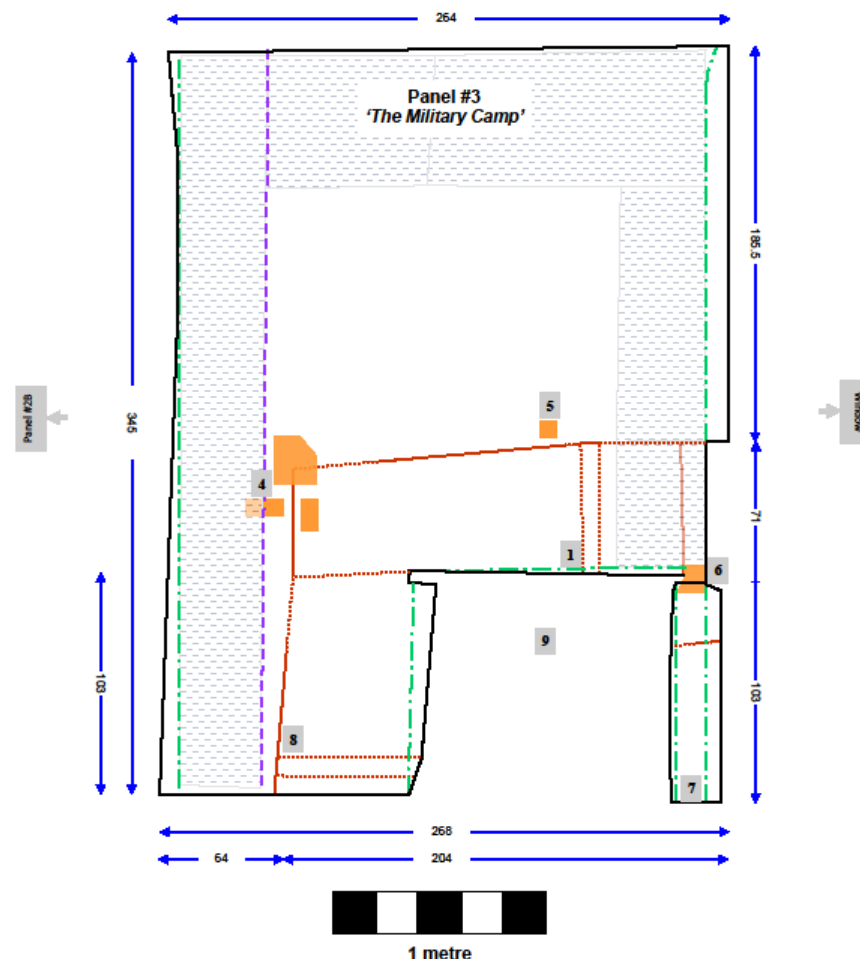
- Fold (seam)
- Fold (room corner)
- In-line patch seam
- Patch (overlapping)
- Missing section
- Lined area

All measurements in centimetres.
All drawings show the tapestry oriented face up.

Tapestry Panel Dimensions Doddington Hall : Yellow bedroom South / West Wall

Notes:

- 1 Large in-line patch above fireplace was original to this tapestry but had been removed and reattached *in situ* in antiquity. May indicate that the tapestry was moved from elsewhere, or simply measured wrongly when installed. Other in-line patches above fireplace originate from other tapestry(ies) of unknown provenance. The narrower of these being applied with warp running vertically.
- 2 Lining strips present as on other Yellow room tapestries, but without hanging cord feature present on #2B 'The Trojan Horse'.
- 3 Dirt on surface and in fibres greatly reduced in lined areas, but particularly in vertical lined section in SW corner of room, where colours were noticeably brighter.
- 4 Cluster of three overlapping tapestry patches stitched to rear to cover/support areas of damage. These applied *after* in-line patches [1] cut and reattached. Leftmost patch (applied with warp running vertically) extended beneath vertical lining strip, perhaps suggesting lining to this panel was not as early as on those panels with hanging cords.
- 5 Small overlapping patch to stitched to rear to cover/support area of damage. Composed of tapestry of unknown origin and applied with warp running vertically.
- 6 Overlapping patch applied to *front* of tapestry using tacks/nails, to cover area immediately to right of mantelpiece profile.
- 7 Narrow patches to right of fireplace (#6 and 7) not attached to rest of tapestry. Joint covered by [6].
- 8 In-line patch to left of fireplace taken from a different tapestry scheme (possibly matching #5A 'The Bearded Men').
- 9 Section of tapestry from Doddington Hall textile store depicting horses' hooves may originate from this panel, within fireplace area.



Key:

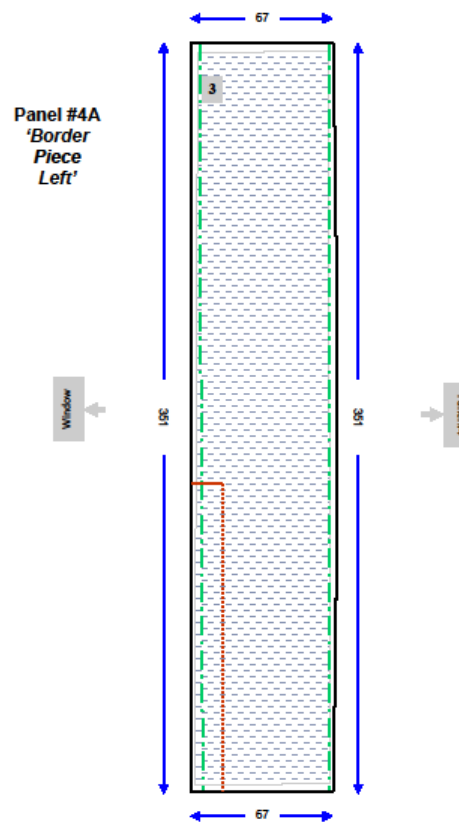
- Fold (seam)
 --- Fold (room corner)
 --- In-line patch seam
 Patch (overlapping)
 Missing section
 Lined area

All measurements in centimetres.
All drawings show the tapestry oriented face up.

Tapestry Panel Dimensions Doddington Hall : Yellow bedroom West / North Wall

Notes:

- 1 Top galloon very 'mothy' with large areas of loss. Some evidence of repair stitching made in antiquity to top left corner.
- 2 Panel is cut from left frame, border and a very narrow strip of main field of tapestry #3 'The Military Camp'.
- 3 Three areas of repair stitching to left hand galloon in top quarter of panel. These made through lining in dark brown (linen?) thread, which appeared visually similar to that used in [1].



1 metre

Key:

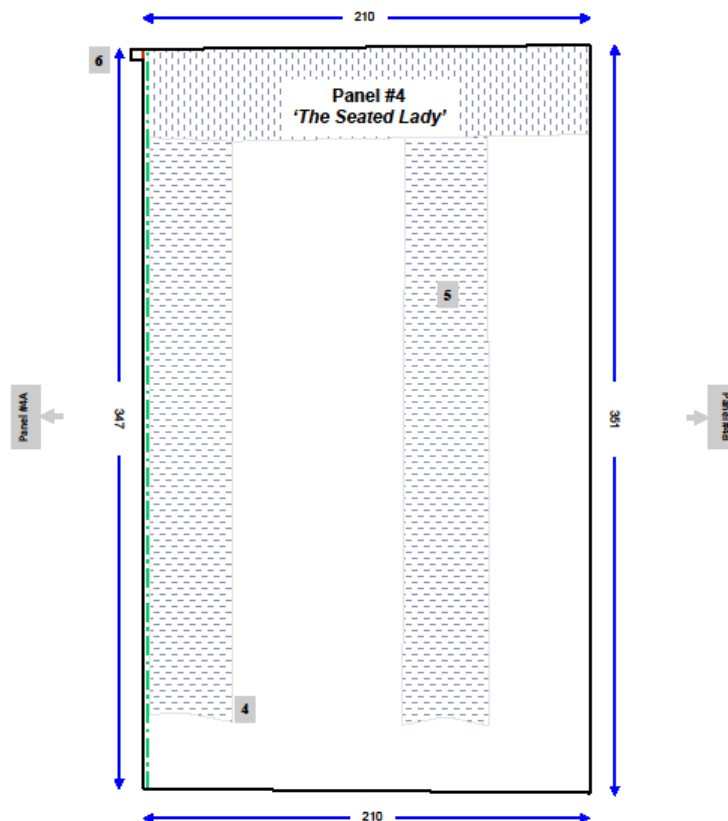
- Fold (seam)
- Fold (room corner)
- In-line patch seam
- Patch (overlapping)
- Missing section
- Lined area

All measurements in centimetres.
All drawings show the tapestry oriented face up.

Tapestry Panel Dimensions Doddington Hall : Yellow bedroom North Wall

Notes:

- 1 Bottom galloon removed. Raw edge faced to front with approx. 25mm (1inch) blue ribbon in the style of #2B 'The Trojan Horse'.
- 2 Right vertical edge not folded (overlapped #4B 'Border Piece Right' by approx. 5-10mm). Raw edges of each panel then disguised by flat-facing with 25mm (1inch) blue ribbon woven with a pretty herringbone-style pattern.
- 3 Early(?) lining strips, featuring hanging cord to top edge as #2B 'The Trojan Horse'.
- 4 Vertical linings stretched and under tension, causing bottom edge to curve upwards.
- 5 Right hand vertical lining strip stamped with unknown 'maker's mark' to rear. All linings from this panel retained as evidence of earlier hanging scheme and potential documentary evidence of workshop/previous owner(s).
- 6 Small in-line patch of galloon stitched to top left corner after linings applied. This folded under when left hand edge seam
- 7 Main field depiction marries up with #2B 'The Trojan Horse'. Together these were originally a full tapestry panel with no losses at the cut edges.



1 metre

Key:

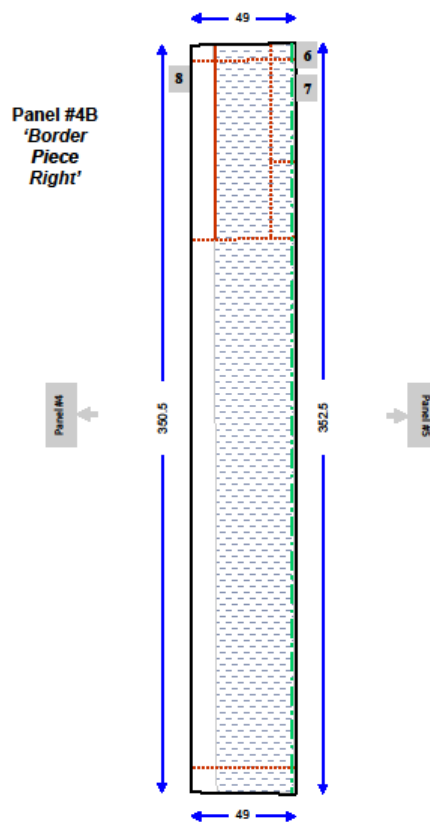
- Fold (seam)
- Fold (room corner)
- In-line patch seam
- Patch (overlapping)
- Missing section
- Lined area

All measurements in centimetres.
All drawings show the tapestry oriented face up.

Tapestry Panel Dimensions Doddington Hall : Yellow bedroom North Wall

Notes:

- 1 Bottom galloon removed and replaced with strip of tapestry of unknown origin, cut from outer frame area and applied with warp running correctly.
- 2 In-line patches to top section from unknown origins, and applied with warp running vertically.
- 3 Left vertical edge not folded. Joint ran underneath #4 'The Seated Lady' by approx. 5-10mm. Raw edges of each panel then disguised by flat-facing with 25mm (1inch) blue ribbon woven with a pretty herringbone-style pattern.
- 4 Bottom raw edge faced to front with approx. 25mm (1inch) blue ribbon. This ribbon not turned under in a bias-binding style as on #2A 'The Fountain'.
- 5 Panel is cut from frame and border of another tapestry of unknown provenance. Border design appeared to match #5A 'The Bearded Men'.
- 6 Section of galloon attached to top left corner, overlapping in-line patch [7]. Probably intended to continue aesthetics of scheme from #5 'The Riding Men', where the top galloon was original and intact.
- 7 In-line patch cut from a tapestry of unknown origin and applied with the warp running vertically. Top edge extended below [6] to top, and below [8] for approx. 20mm.
- 8 In-line patch of border from tapestry of unknown origin. Probably intended to continue aesthetics of scheme from lower portion of panel where border is original.



Key:

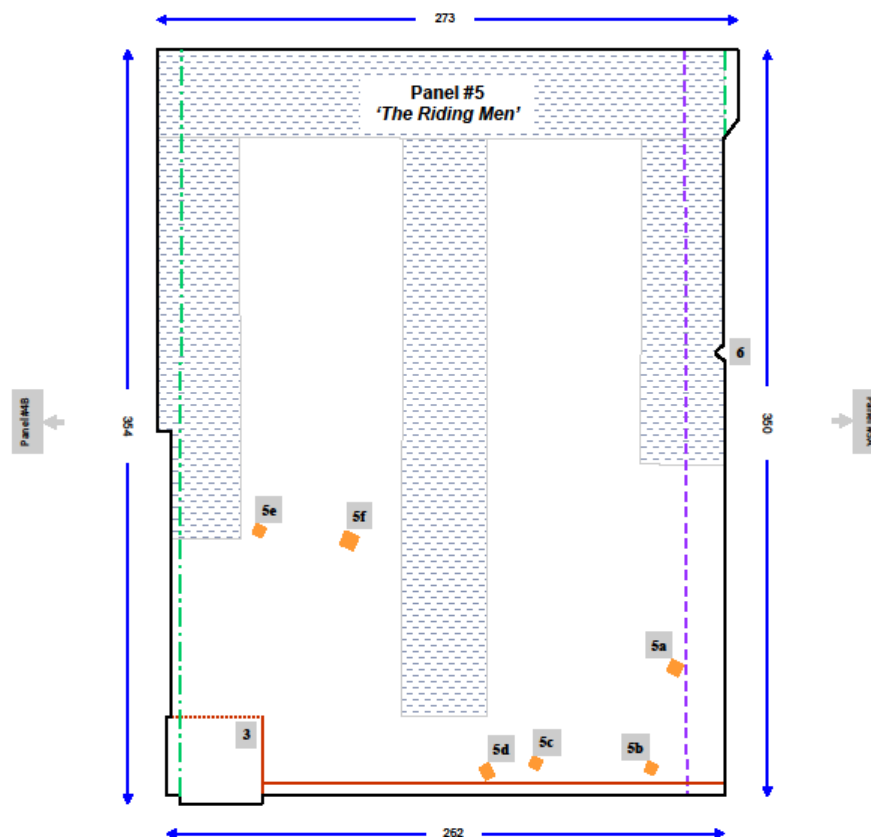
- - - - - Fold (seam)
 - - - - - Fold (room corner)
 In-line patch seam
 Patch (overlapping)
 Missing section
 Lined area

All measurements in centimetres.
All drawings show the tapestry oriented face up.

Tapestry Panel Dimensions Doddington Hall : Yellow bedroom North / East Wall

Notes:

- 1 Top lining featuring early hanging cord, as #2B 'The Trojan Horse' and #4 'The Seated Lady'. This was cut through at left edge, indicating that this hanging arrangement pre-dates 1762 when these tapestries were thought to have been hung at Doddington Hall.
- 2 Right vertical edge not folded under. Instead slipped flat, underneath ornamental doorframe moulding.
- 3 Large in-line patch to bottom left corner cut from border of another tapestry of unknown origin. Design a possible match for #2B 'The Trojan Horse' and #4 'The Seated Lady'.
- 4 Bottom galloon removed and replaced with another, non-tapestry fabric in a light brown colour. This visually resembling an upholsterer's webbing.
- 5 Six overlapping patches stitched to rear, of unknown provenance. Letters a-f correspond to photographs Panel_5_009a-f.
- 6 Deliberately cut loss to right vertical edge, possibly to accommodate fittings for electrical light switch.



1 metre

Key:

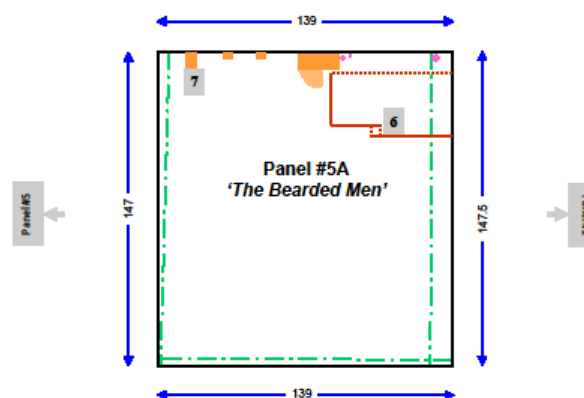
- - - - - Fold (seam)
 - - - - - Fold (room corner)
 - - - - - In-line patch seam
 Patch (overlapping)
 Missing section
 Lined area

All measurements in centimetres.
All drawings show the tapestry oriented face up.

Tapestry Panel Dimensions Doddington Hall : Yellow bedroom East Wall

Notes:

- 1 Panel is cut from top right portion (top frame and border, right frame and border, and a section of main field) of a tapestry from an unknown scheme. Border appears similar to that used as #4B 'Border Piece Right' but, despite featuring tulips, does not match the Trojan Wars series of tapestries.
- 2 Patch to left of fireplace from #3 'The Military Camp' may match this scheme, but designs did not marry up exactly.
- 3 Section of tapestry border from Doddington Hall storage may match this scheme, joining onto bottom right hand corner of #5A. Frame design appeared to tally, but no main field present on section from storage to tell for sure.
- 4 Right raw edge had remains of approx. 25mm (1inch) blue ribbon 'bias binding' present on other tapestries. This left *in situ* on #5A as evidence of this historical treatment of the raw edges at this property.
- 5 Detail of Bearded Men's facial features (noses, ears, moustaches) painted, not woven. This feature not found on other tapestries from this room. Pigments found through testing to be water sensitive.
- 6 In-line patches to top right quadrant applied in a 'sympathetic' way, in an attempt to not disturb the aesthetics of the scene/border depicted.
- 7 Collection of overlapping patches stitched to the rear (right to left: patches a to d, corresponding with photographs Panel_5A_010a-d). All except broadly spherical-shaped patch cut from galloon of a tapestry of unknown provenance. Spherical-shaped patch cut from main field or border, also of a tapestry of unknown provenance.



Key:

- - - - - Fold (seam)
 - - - - - Fold (room corner)
 - - - - - In-line patch seam
 Patch (overlapping)
 Missing section
 Lined area

All measurements in centimetres.
All drawings show the tapestry oriented face up.

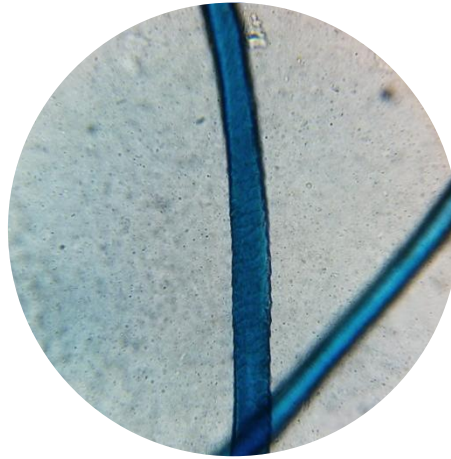
Appendix 4: Fibre identification



Panel_1_016.jpg
400 x magnification

Replacement galloon to top of panel #1 'The Boat Scene' (lighter blue fabric).

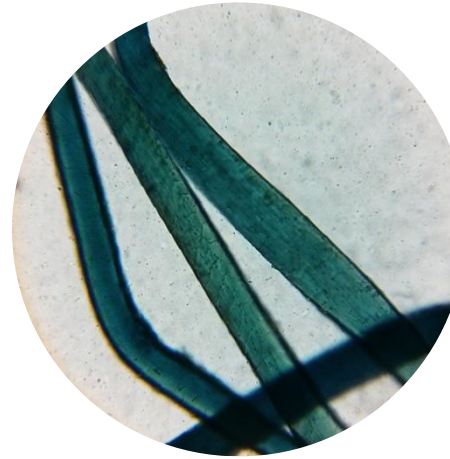
Wool fibre



Panel_1_017.jpg
400 x magnification

Replacement galloon to top of panel #1 'The Boat Scene' (darker blue fabric).

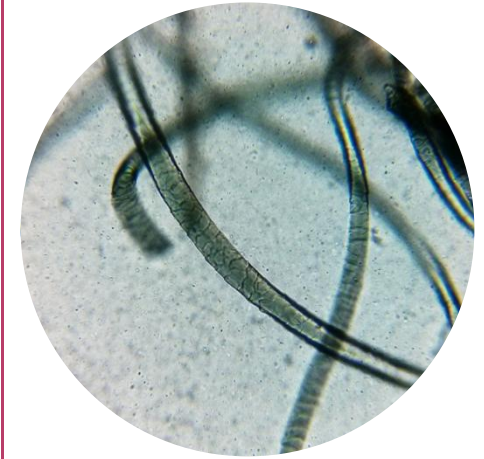
Wool fibre



Panel_1_018.jpg
400 x magnification

'Jersey' patch pushed through gaping warps of Panel #1 'The Boat Scene' (Smallest piece of 3, with selvedge).

Wool fibre



Panel_1_019.jpg
400 x magnification

'Jersey' patch pushed through gaping warps of Panel #1 'The Boat Scene' (Larger 2 pieces, without selvedge).

Wool fibre

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